

THE ART OF

MARVEL STUDIOS

AVENGERS

INFINITY WAR







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RYAN MEINERDING







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INFINITY WAR

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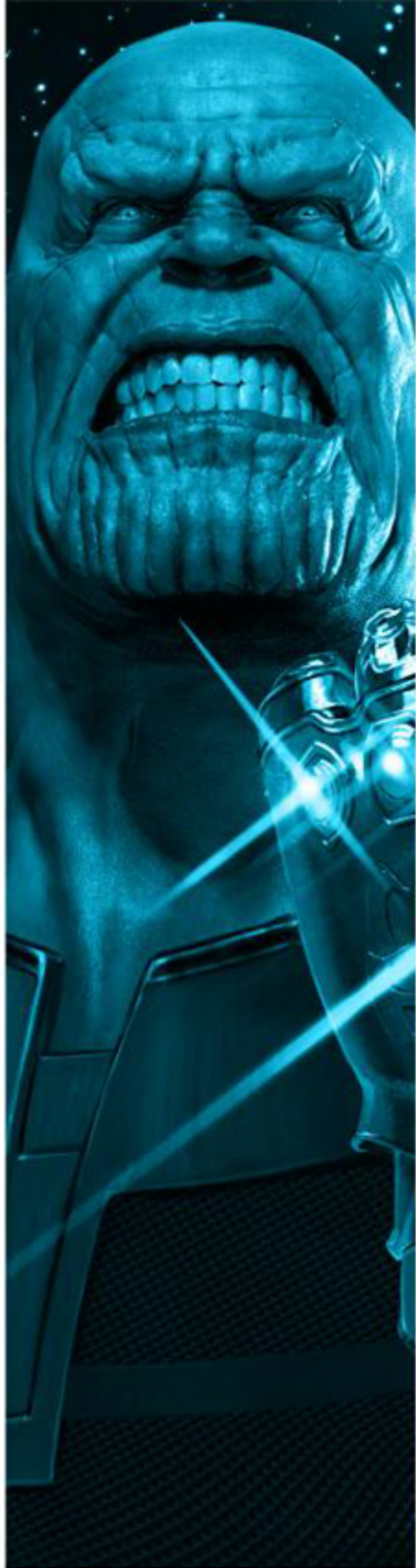
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INTRODUCTION



FOREWORD

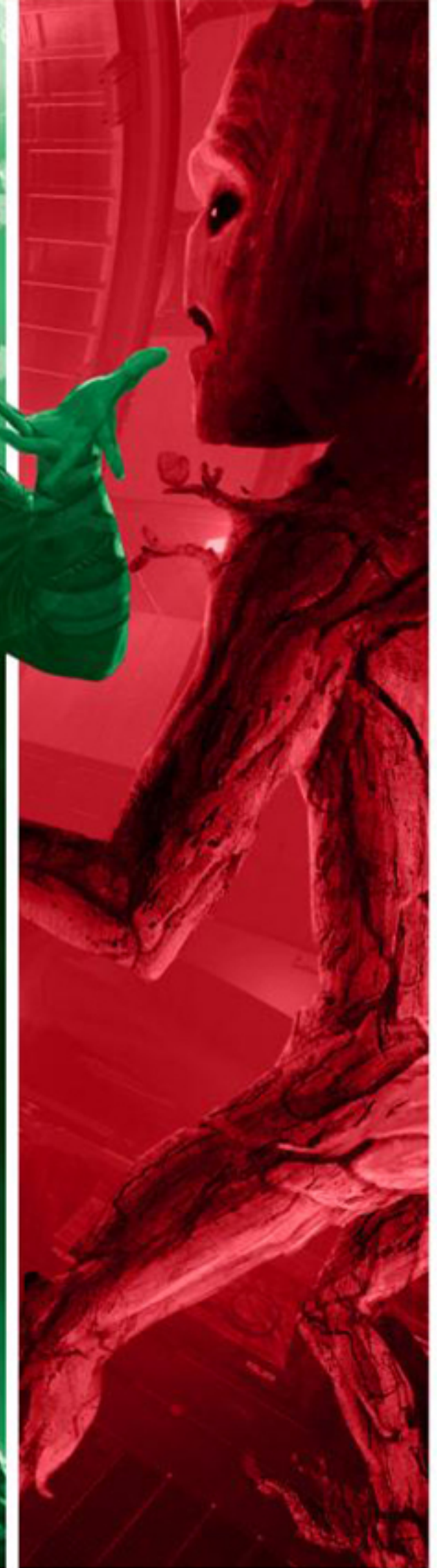
BY
RYAN MEINERDING



ATTACK ON THE STATESMAN



NEW YORK GROOVE



SPACE



ON
THE
RUN



THE
FATE
OF THE
UNIVERSE



BATTLE
AT
WAKANDA



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ARTIST CREDITS



ACKNOWLEDGMENTS



RYAN MEINERDING



Hidden throughout the universe are six Infinity Stones: Mind, Soul, Reality, Space, Time, and Power. Each is powerful in its own right—but in combination they grant their wielder unlimited power. While many have sought these stones for their own ends, Thanos aspires to collect them for what he believes to be a noble purpose: to prevent the cosmos from destroying itself by eliminating half the life in the universe.

The filmmakers behind the Marvel Cinematic Universe have been carefully crafting this plot thread since 2011. Although not always apparent to filmgoers, the stones appeared in 10 of Marvel's 18 films leading up to *Avengers: Infinity War*, in which Thanos attempts to gather all of the stones them to execute his master plan with a simple snap of his fingers.

"Thanos has been lurking in the shadows of our universe since the end credits of the first Avengers film, and as we learned maybe even before that," President of Marvel Studios and Executive Producer Kevin Feige says. "He has had his hand in almost every action that has occurred on a grand level in the MCU, all surrounding his desire to obtain these Infinity Stones, which have played a big part in many of our other films.

"We introduced the Tesseract, which was revealed to be the Space Stone. We introduced the Mind Stone, which came out of Loki's scepter and then went into Vision's forehead. We introduced the Time Stone, revealing that the Eye of Agamotto that Doctor Strange wears is an Infinity Stone. And of course, we saw the Guardians struggle and deal with the Power Stone. So the notion that the MacGuffins, these storytelling devices that we've seeded into every film, will continue to play a part and come together, was an early idea that we had. And to now see it begin to come together is interesting."

"That's really the connective tissue that pulls our entire MCU together: the fact that the stones are spread out throughout the franchises," Co-Director Anthony Russo says. "And that's how Thanos, as a villain, connects everybody in going after those stones."

Unlike their previous owners, Thanos is able to harness the stones' powers on a completely different level. "They've been misused by people who didn't understand their true power," Co-Writer Christopher Markus says. "And now that the real master of them, Thanos, has shown up, we can see what they actually do. The problem is, as you can imagine, as you gain control over these things, your story just goes haywire because why are there any stakes for the man who can control time, space, reality, your mind, your soul, and power? He can reset as many times as it'll take. So you have to build in a lot of bumps in the road or maybe keep one stone away from him for long enough in order for the thing to have any dramatic structure at all."

But having characters with seemingly unlimited power doesn't necessarily make them compelling. *Avengers: Infinity War* dives into Thanos' history, providing audiences with a glimpse into the inner workings of the Mad Titan. "One of the challenges of the movie is making sure that Thanos is, if not sympathetic, relatable—that you understand why he's doing what he's doing," Co-Writer Stephen McFeely says. "And so we'll play with his backstory and his motivations. And in essence, his goal is to rebalance the universe, which means getting rid of half of the population of the entire universe. That's difficult to do planet by planet, which is what he's been doing as a warlord for many years. So when he figures out that the Infinity Stones could do this for him the snap of a finger, that becomes his main goal. This is the movie where that really comes together."

Trying to stop Thanos are a myriad of MCU characters, many of whom are sharing the screen for the first time—much to the delight of filmgoers worldwide. "You can feel the excitement, even with the crew, when Chris Pratt walks out and does his first scene with Tom Holland and Robert Downey Jr.," Feige says. "It is pretty amazing. Or when Chris Hemsworth as Thor encounters the Guardians for the first time. There is just something chemically awesome about seeing these different franchise heroes interacting with each other for the first time. And when you think about it, we haven't

really seen that since the first Avengers film. *Avengers: Age of Ultron* introduced some new characters within the body of that film. *Captain America: Civil War* introduced Black Panther and Spider-Man within that film, which was great and awesome. But there is just something at a deep, human level that is satisfying about the notion of seeing characters you've grown to love in their own movies walking into another movie for the first time."

"I think that's the biggest part of this particular movie, to see them all integrated into one and seeing them banter with each other," Executive Producer Trinh Tran says.

Beyond the heroes, villains, and Infinity Stones, filmmakers constructed a compelling story that would take fans on a journey unlike any other. "It's been important for us to find connective tissue that the audience can relate to and has an emotional connection with based upon what they've seen before," Co-Director Joe Russo says. "And as far as fan service goes, every fan wants something different. And you can't please all fans. But we're fans, and we love making these movies. And we loved comic books growing up. So our mandate all along has been that we're going to make something that pleases us, that we're happy with and that we're excited about, and that we want to share with people. And then we keep our fingers crossed that everybody's as excited about it as we are."

And excited they were. Audiences showed up in droves, pushing the film past major box-office milestones. *Avengers: Infinity War* would earn \$258.2 million domestically in its first weekend and \$382.7 million overseas, netting it both the biggest U.S. and worldwide openings of all time. The third Avengers film would go on to gross more than \$2 billion dollars at the global box office, one of only four films to cross that mark.

Looking beyond the earnings, filmgoers were entranced by the story. The surprise ending had shocked audiences, leaving them with questions as to what our heroes would do next—the few heroes who survived, that is. With a sequel in the works for a May 2019 release, fans can be sure the next Avengers movie will be just as exciting.

AVENGERS: INFINITY WAR





FOREWORD

In one of the first meetings I had about *Avengers: Infinity War*, Kevin Feige mentioned to me that he wanted the concept art for this movie to push the limits of what we have achieved on previous Marvel Studios films. If I remember correctly, the word “epic” was used a couple of times. What other word could be used to describe a movie that culminates a ten-year cinematic journey that involves around 60 characters from multiple franchises fighting the most powerful villain in the entire MCU?

“Fulfilling” is a really amazing word. Having been on this journey since pretty much the beginning, words cannot express the sheer joy in my heart at flipping through the pages of this book. To have seen the first sketches of Iron Man from 2006 by Phil Saunders and Adi Granov, and then to see the incomparable Mark 50 armor and to know that it was Phil and Adi who developed that look as well—that kind of stuff just doesn’t happen too often in film. To see another amazing Black Widow design done by Andy Park and some dynamic animated design sequences by Rodney Fuentebella. To see the artwork from Charlie Wood’s incredible Art Department and remember how each week they inspired the entire production with impossible amounts of work. These are artists who have been working behind the scenes for many years at Marvel Studios and have poured their

passion into every piece they’ve finished. And there are so many stories like that in the pages of the Marvel Studios art books. So many amazing pieces of art aimed at telling a huge and powerful story, accomplished by a team of artists who all have been invested in the MCU in meaningful ways. Yeah, fulfilling works well.

All of us on the VisDev team have always endeavored to deliver the highest-quality work we could—not only to do justice to the characters and the fans, but also to the amazing stories that the directors and producers are crafting with each installment of the MCU. The Russo Brothers, Kevin, Louis D’Esposito, and Victoria Alonso have truly given us a reason to strive for every ounce of excellence we can muster. They raise the bar to new heights with each film, and we are grateful for the opportunity and the challenge of trying to keep up with them. Special thanks to them for not only pushing us to do epic work, but also for allowing so much of this process to be fulfilling.

Please enjoy the pages that follow.

RYAN MEINERDING

Ryan Meinerding





ATTACK ON THE STATESMAN

Thanos is coming. After obtaining his first Infinity Stone—the Power Stone—from the Nova Corps on Xandar, he now seeks another to complement the purple gem. Loki has smuggled the Space Stone—contained within the Tesseract—onboard the *Statesman*, an Asgardian refugee ship. With the power to generate wormholes for instantaneous travel throughout the galaxy, this blue gem becomes the next target in the Mad Titan's quest.

Thanos is accompanied by his Children—Corvus Glaive, Proxima Midnight, Ebony Maw, and Cull Obsidian. These Children of Thanos are a key presence in his master plan, executing his desires and never hesitating to destroy any who would stand in his way.

THANOS

Since the beginning of the universe, many beings have sought out the Infinity Stones for their own reasons, but Thanos desires them for a singular purpose: eradicating half of the population of the universe to prevent the cosmos from destroying itself. The Mad Titan previously tried to amass the stones by manipulating other individuals to collect them on his behalf, but those attempts proved unsuccessful. Now, Thanos has decided to take matters into his own hands.

"TRYING TO MAKE HIM THE BEST VILLAIN THAT HAS EXISTED...WAS A HUGE TREAT."

"Figuring out Thanos—trying to make him the best villain that has existed in this universe so far and really pay off the ten years of storytelling that came before it—was a huge treat," Marvel Studios Head of Visual Development Ryan Meinerding says. "I feel really proud of the work that was done to bring him to life. Josh Bralin's performance shining through those eyes is something that is incredibly haunting, and the fact that he is the star of the show in this one and actually wins is a crazy, crazy thing."

"The plan of getting all the Infinity Stones is putting him in a position of being so powerful that he is sort of calmer, more single-minded, and more reasonable. He is not necessarily worried about killing the heroes. As long as he ends up with the stones, he can accomplish what he wants to. That was sort of the place where we were starting. We were trying to find looks that were more casual, because he wouldn't really need his armor after he had gained more than one Infinity Stone."

"We were trying to find casual looks that would be reminiscent of his classic costume—something that had a slightly regal vibe to it, but wasn't a full-on set of armor. The one that the Russos and Kevin [Feige] landed on was a textured blue shirt with the gold collar."







"With the head design, I started off by designing him through paintings and trying to get that approved, but Kevin kept pushing to make it better, more detailed, and more finished," Meinerding says. "So I ended up doing more. I ended up creating the most high-res head I'd never done in 3D to try to get it signed off on. I'm really proud of the head, and Visual Effects used it as a starting point. Clearly so much of what came to life on screen was Josh Brolin's performance being translated into the design, and the visual effects companies tweaked it to look slightly more like Josh as well—but I was able to turn in something that got them

about 80 to 85 percent of the way there, so they didn't have to do much exploration."

Focusing on Thanos' face also led to some unexpected benefits. "By taking the helmet off, it forced the performance to be awesome," Meinerding says. "You can't hide behind the icon of Thanos from the comics by just nailing his helmet and sort of having a head inside. It really became about how to render this thing as sort of the most realistic space design ever seen on a 3D character. And it's really awesome, and I feel like I delivered on it."







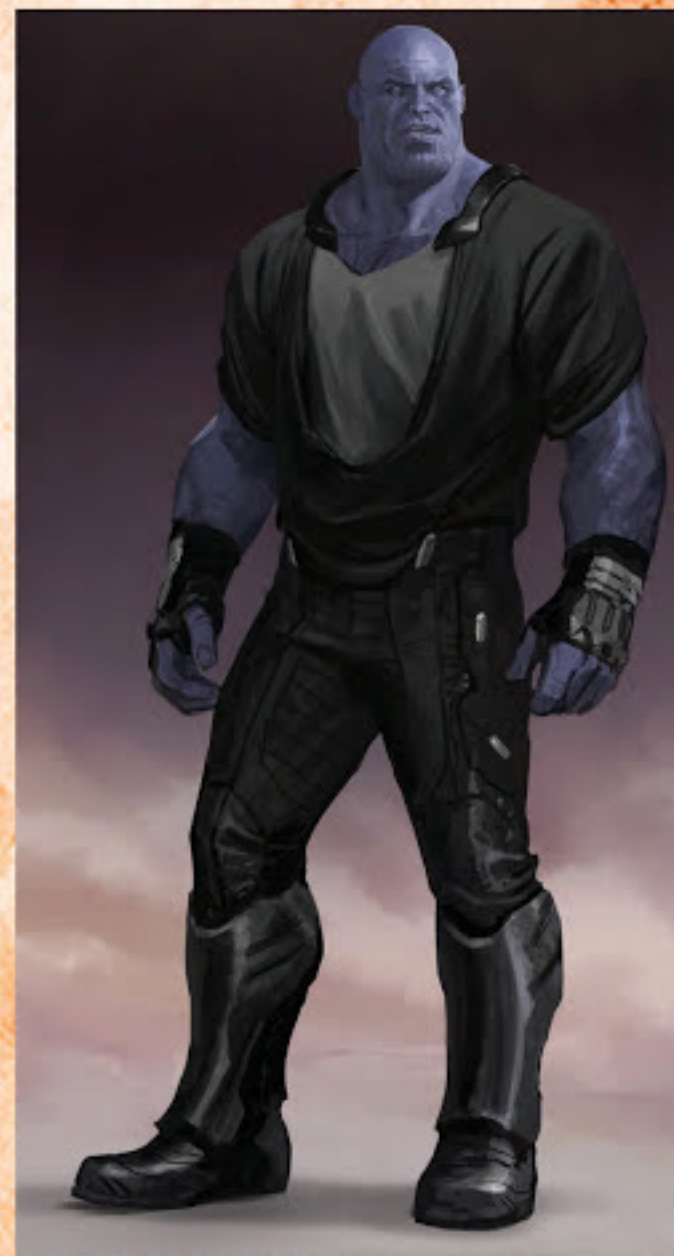


AVENGERS: INFINITY WAR

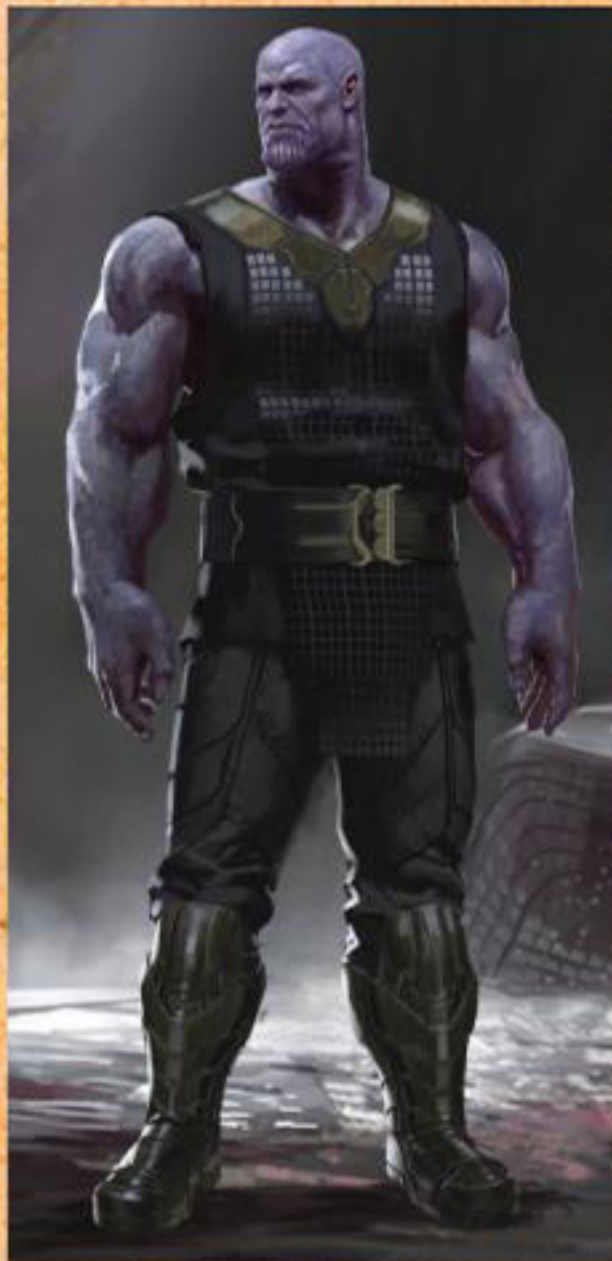
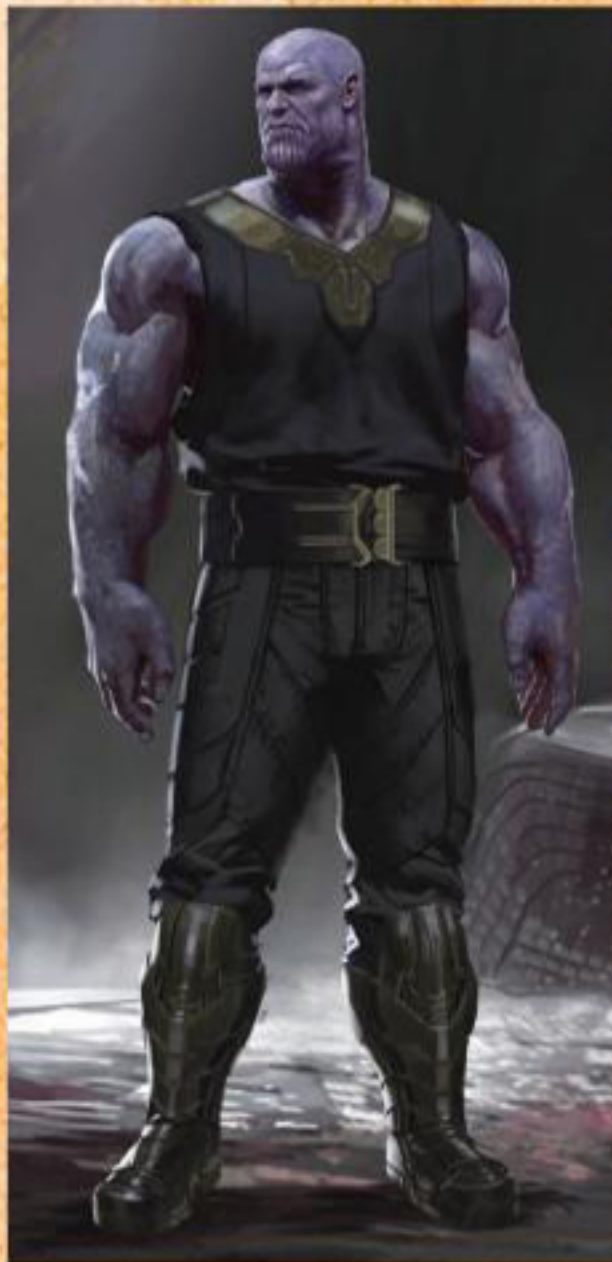
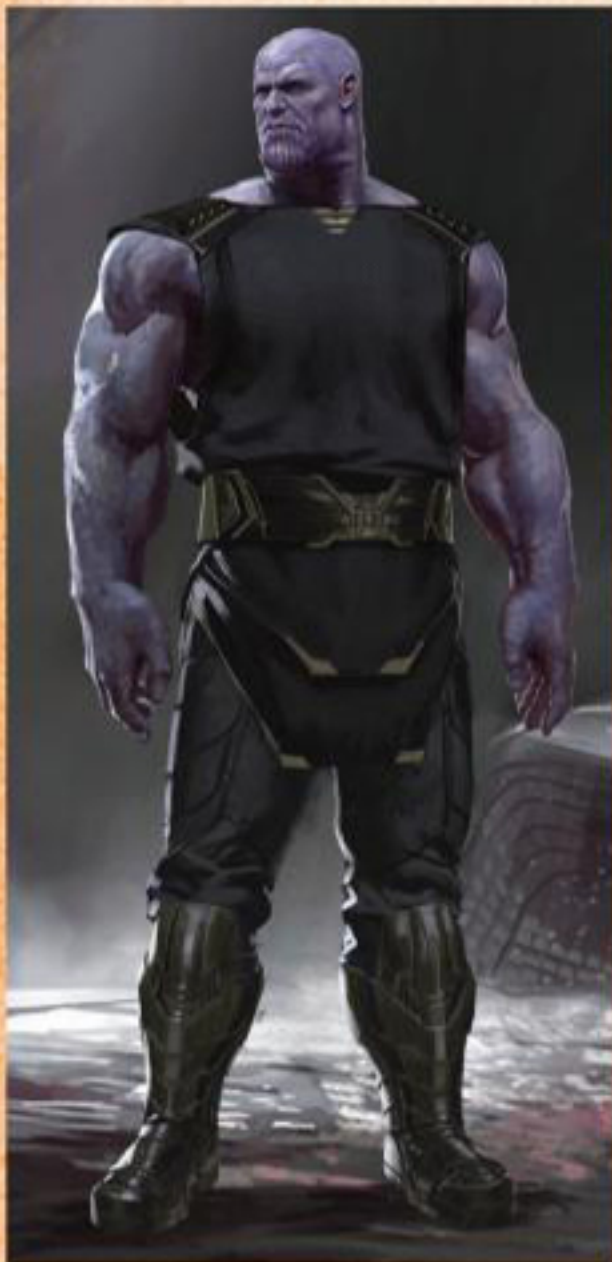


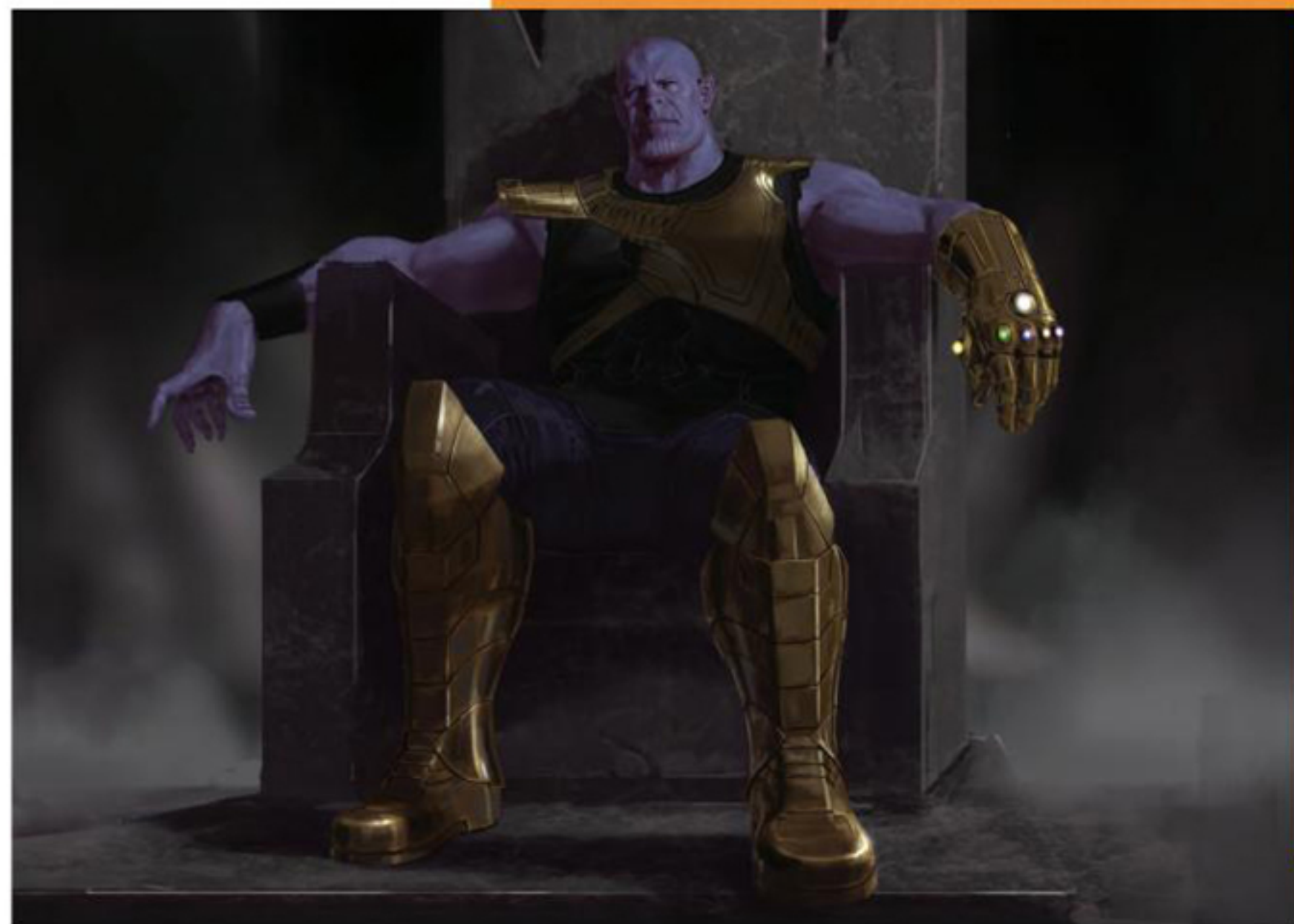
Thanos' design reflects his dominance, his look changing for each stone he obtains. "Clothing Thanos was a fun challenge because we needed to have essentially a wardrobe of ideas of what he may begin to wear as he gets more and more powerful thanks to collecting more of the Infinity Stones and not really even needing armor anymore," Concept Artist Wesley Burt says. "He would then begin to become more of this philosopher sort of personality with clothing reflecting that. It made sense to keep his costuming more subdued and desaturated, but it also needed to feel a bit sci-fi and advanced in its construction, so a lot of attention was paid to the cut and texture of different pieces. Bold and minimal designs began to feel more natural on him, and that contrast of his skin with its rough texture and somewhat more saturated color also made the designs a good opportunity for interesting looks."

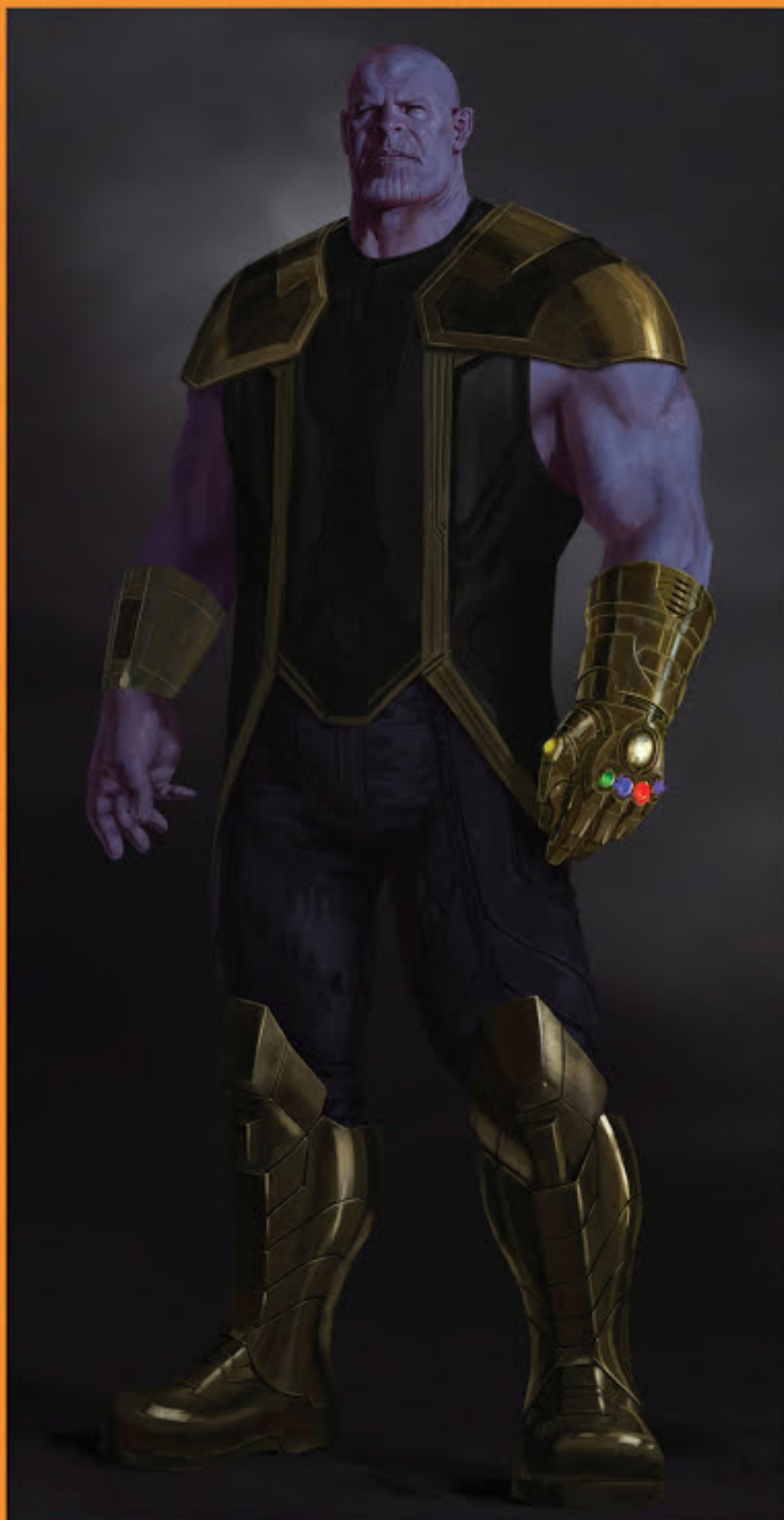




"Working on the early armored versions of Thanos for the beginning of the film and as seen in flashbacks was a good chance to pay homage to the comics version and have lots of callbacks to its color breakdowns and design aesthetics," Burt says. "It was also an opportunity to look at more complicated and realistic ways to make it feel sci-fi through the construction and textures of the metal and armor, with lots of exploration of his menacing, powerful silhouettes and intimidating shape layering."



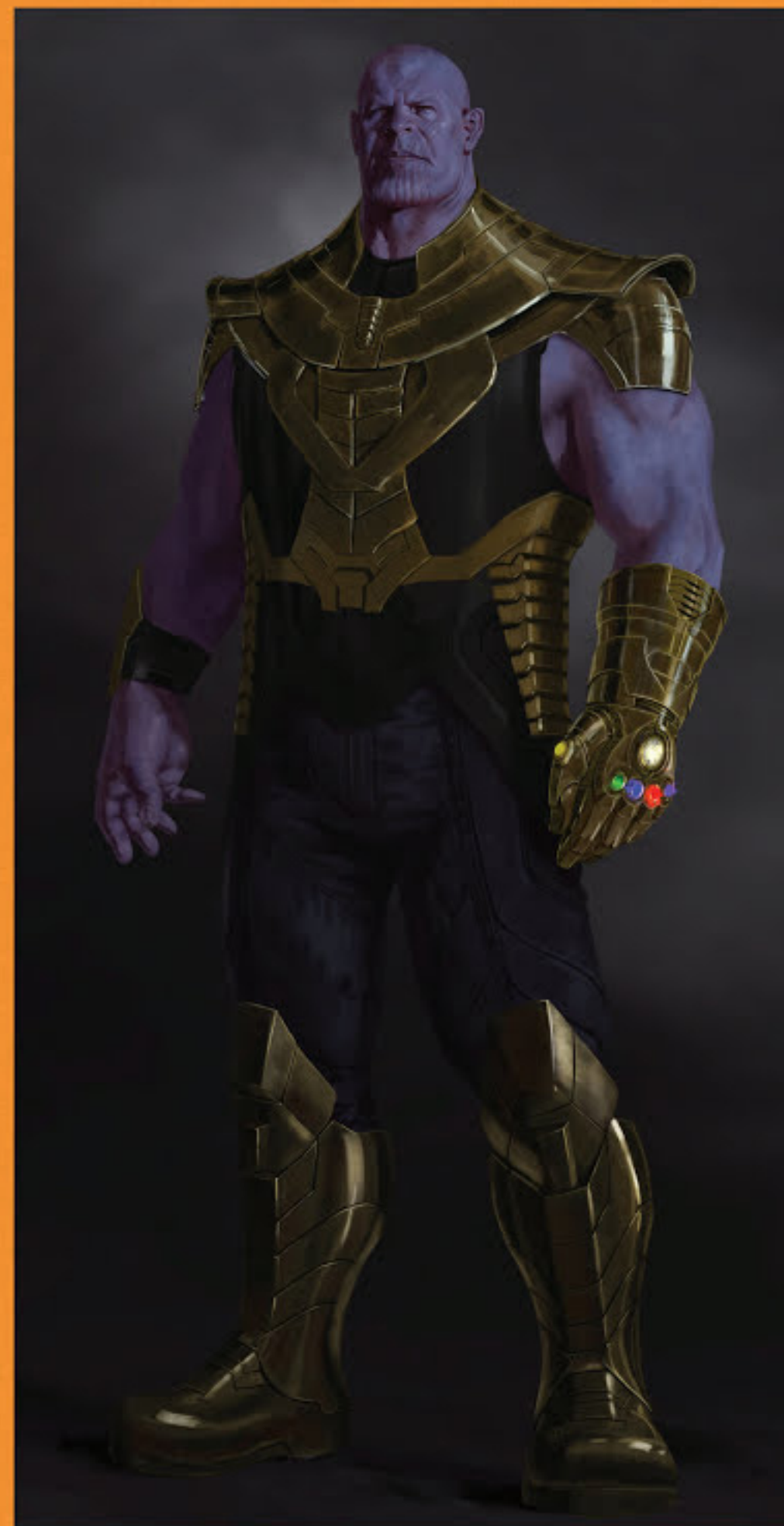




Even though Thanos was created using CGI, the performance was fully driven by the actor. "He's performing on set," Marvel Studios Vice President Louis D'Esposito says of actor Josh Brolin. "He is wearing that mo-cap suit; he's wearing the motion-capture cameras. So the performance is coming through—not only in his



gestures and his face, but in his eyes, and in his voice. So you have a real-life, brilliant actor portraying our most formidable villain. And I think that's what makes it really exciting. His performance leads the effects all the time. "When we first brought Josh in to tell him about the character, he was thrilled. Then we



brought him back to tell him how we were going to do it. He says, 'I need to be on set as much as possible.' It's amazing to see how into it he is and how much he believes. With acting, if the actor doesn't believe, the audience doesn't believe. And he truly plays it with such conviction. It's almost frightening."

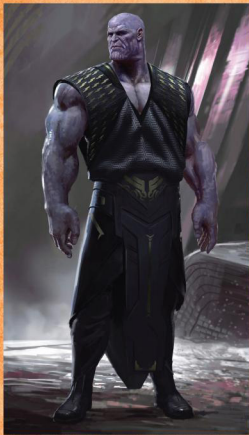


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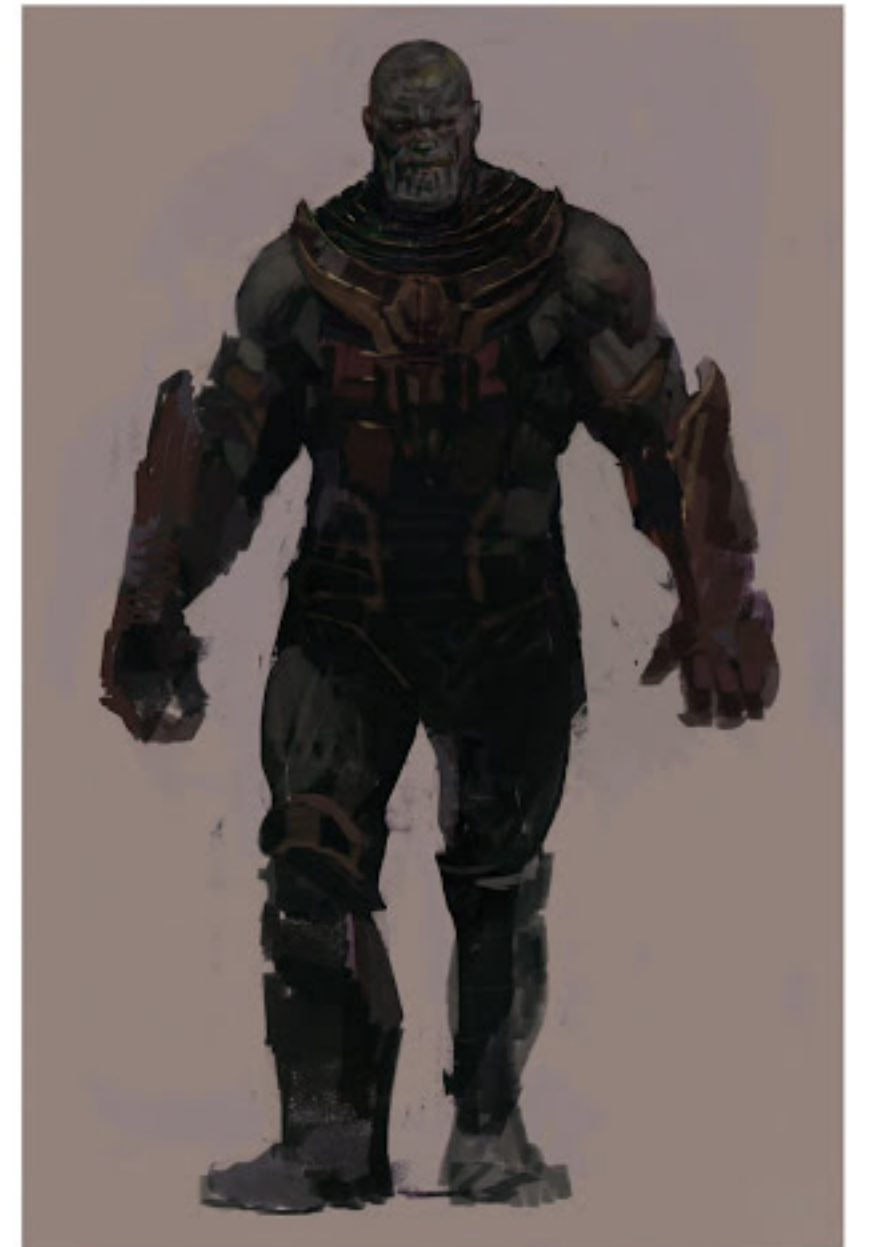
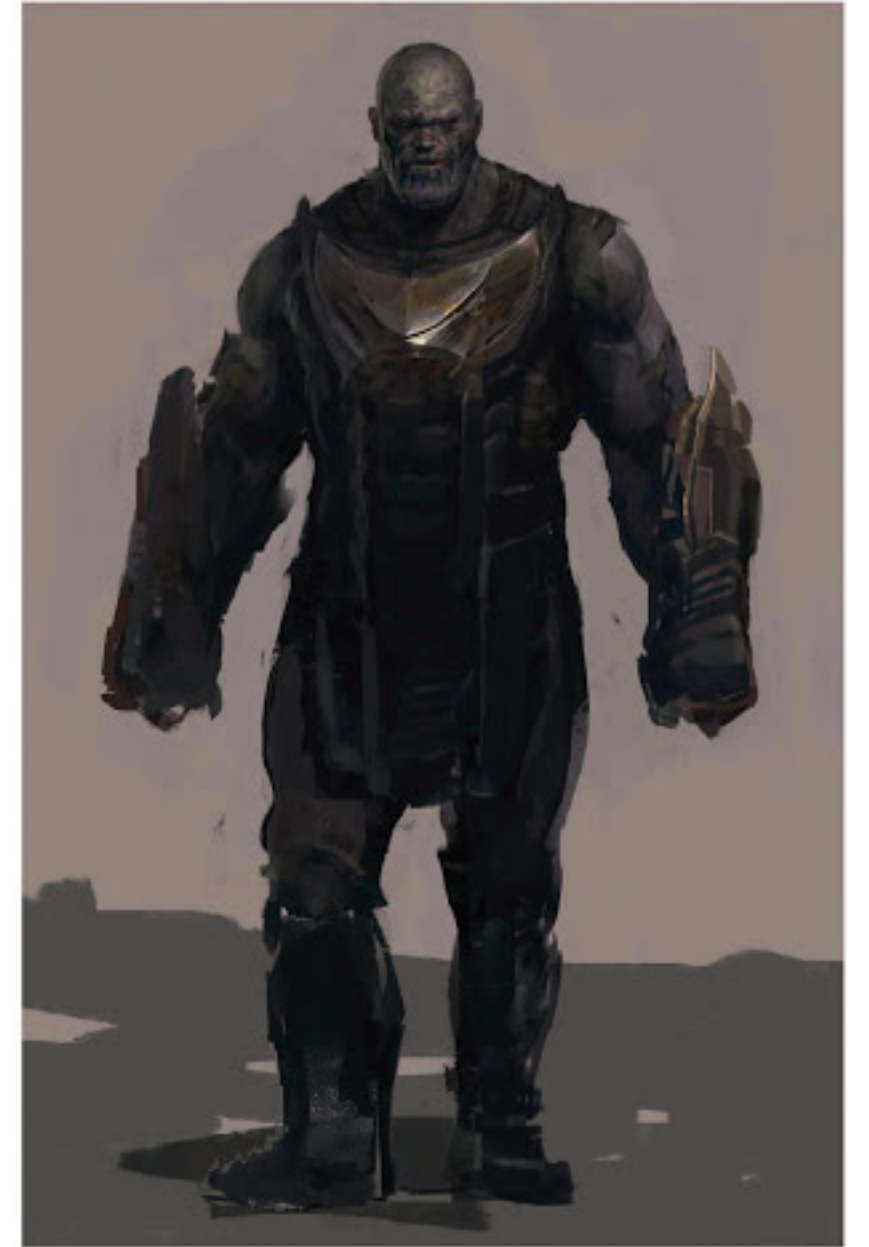
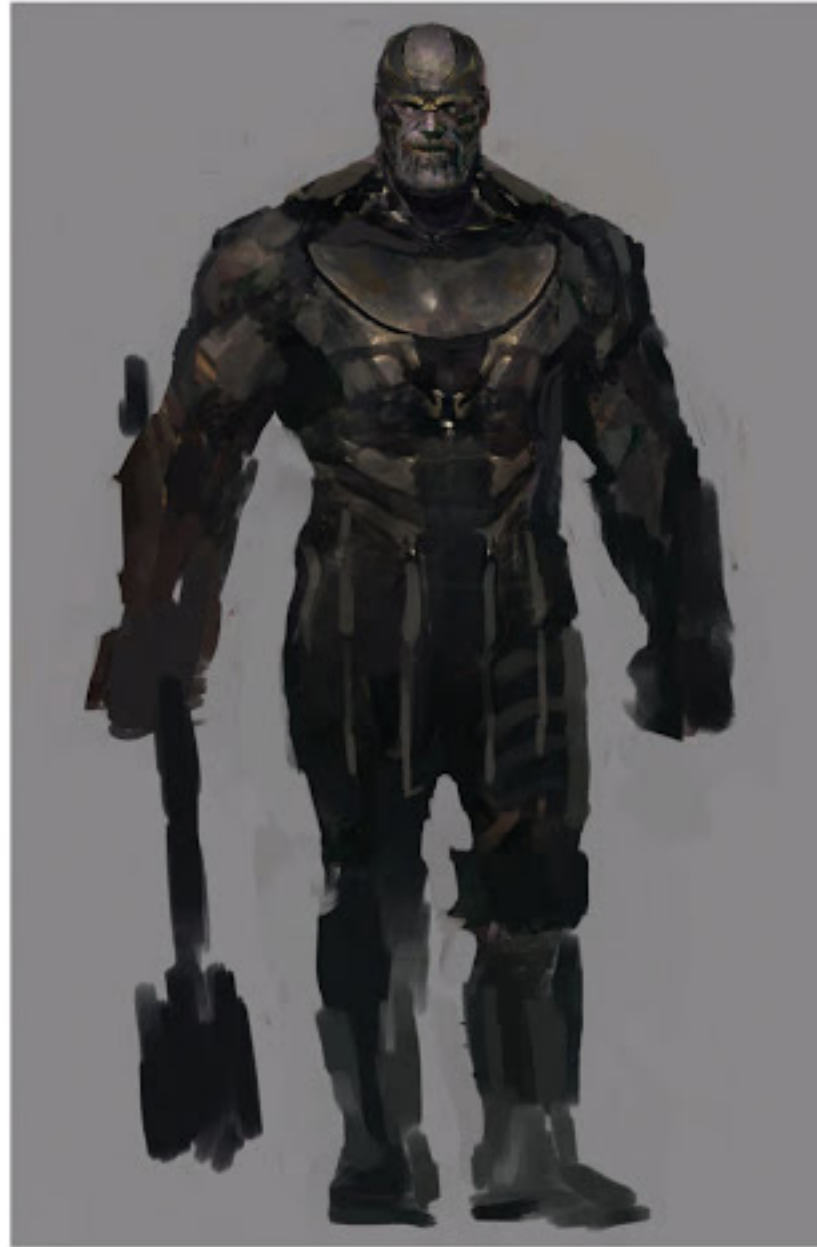
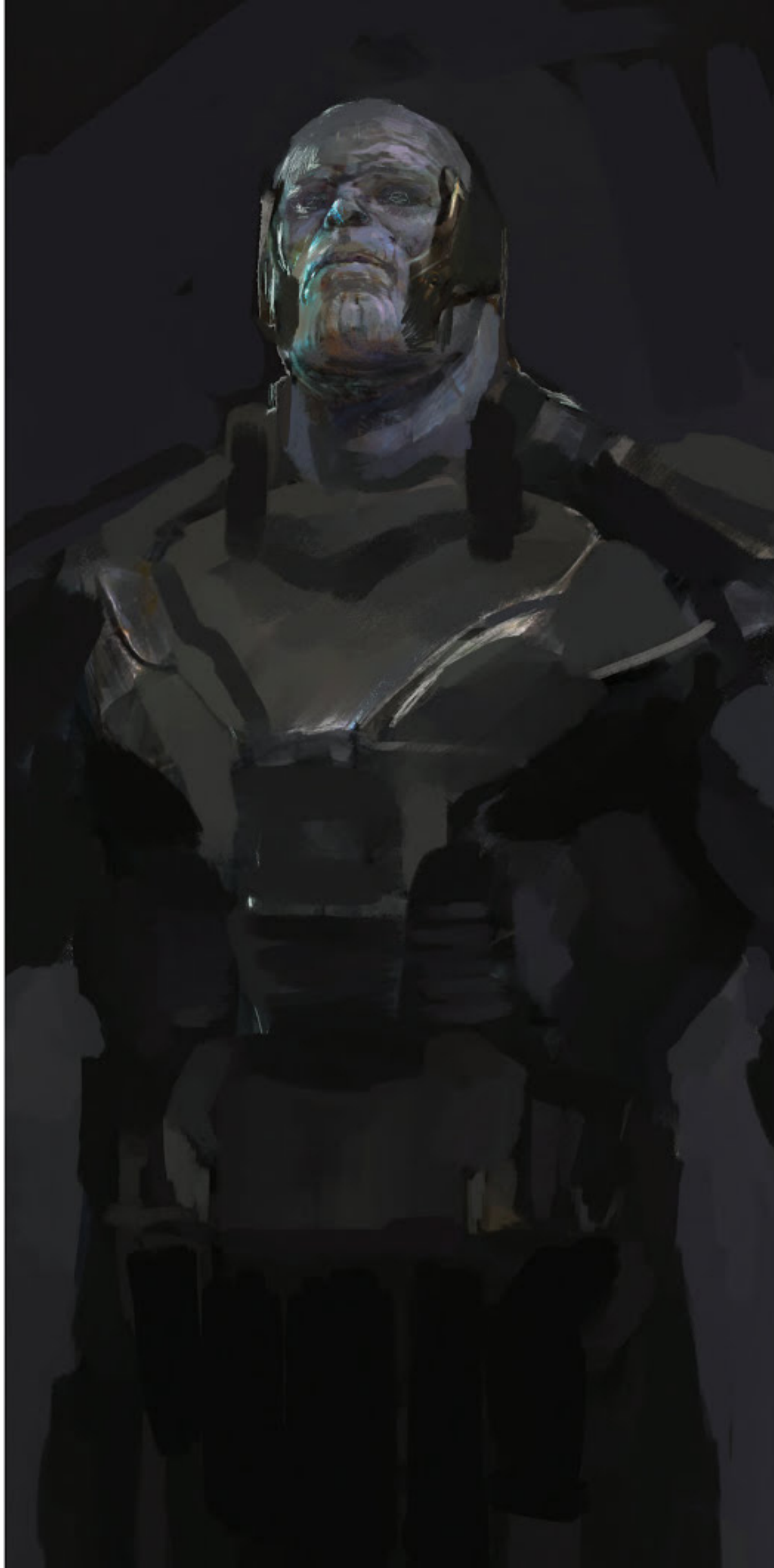


"He's trying to fix the universe," Brolin says. "He's trying to balance the cosmos, and by doing that he's having to destroy a lot of things. So there's the warrior Thanos, and then there's the Thanos that you see in the hut. I personally like the hut Thanos because it's much more real. He's perfectly and totally satisfied having accomplished what he set out to do."













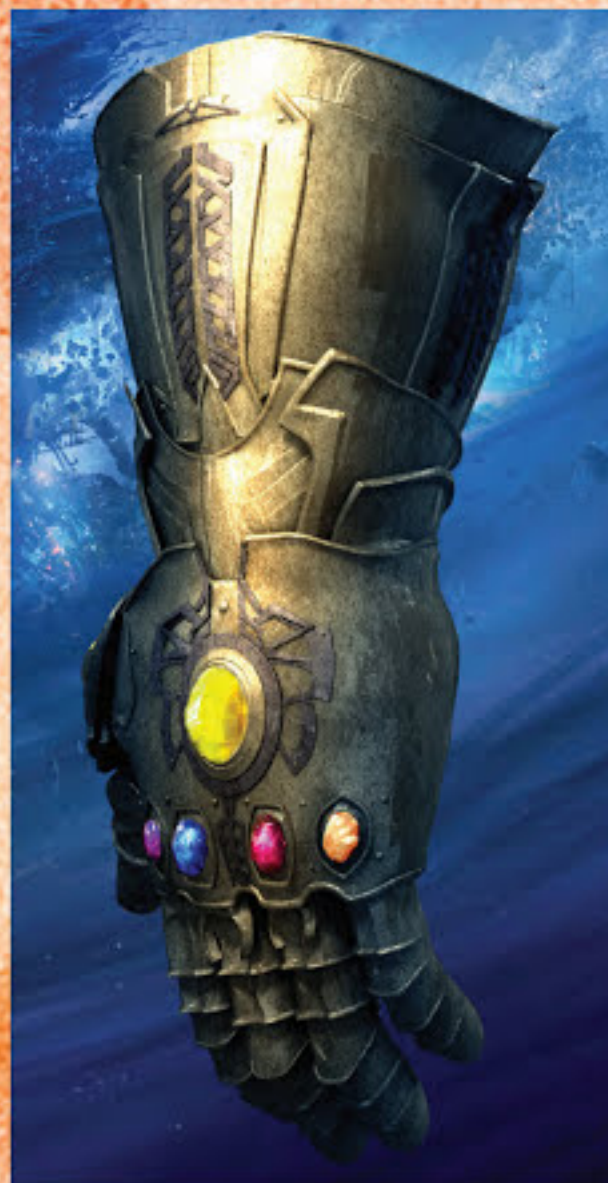
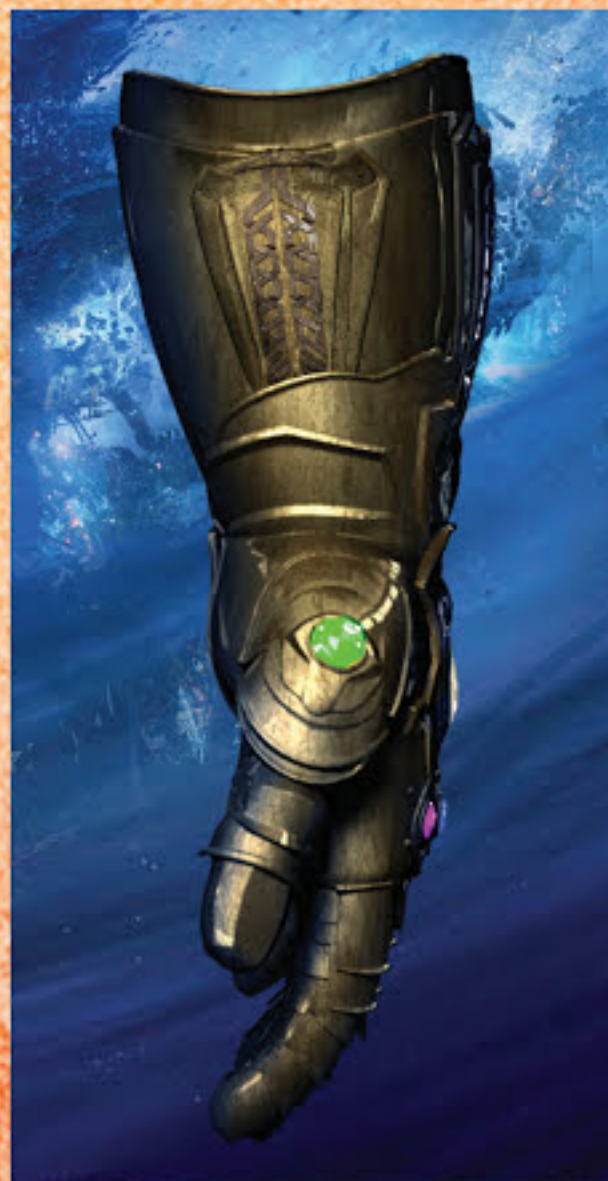




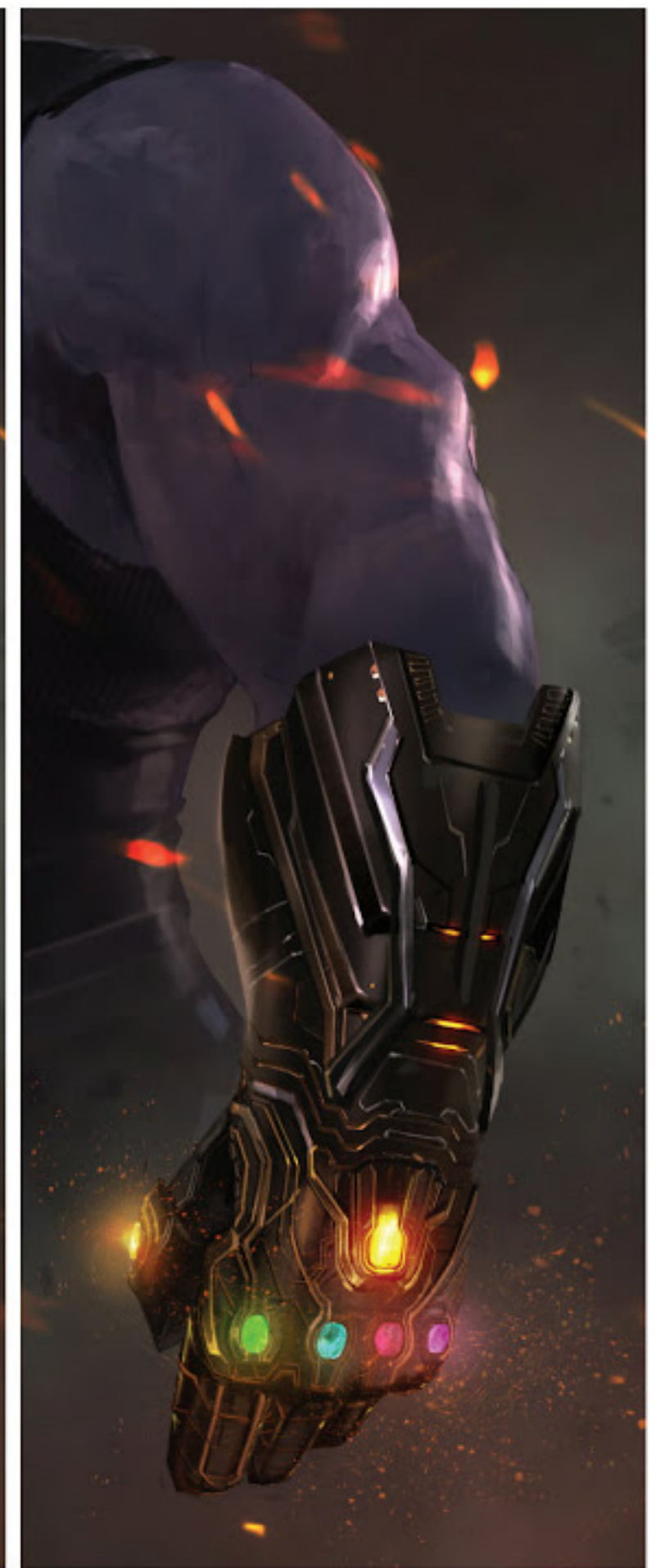
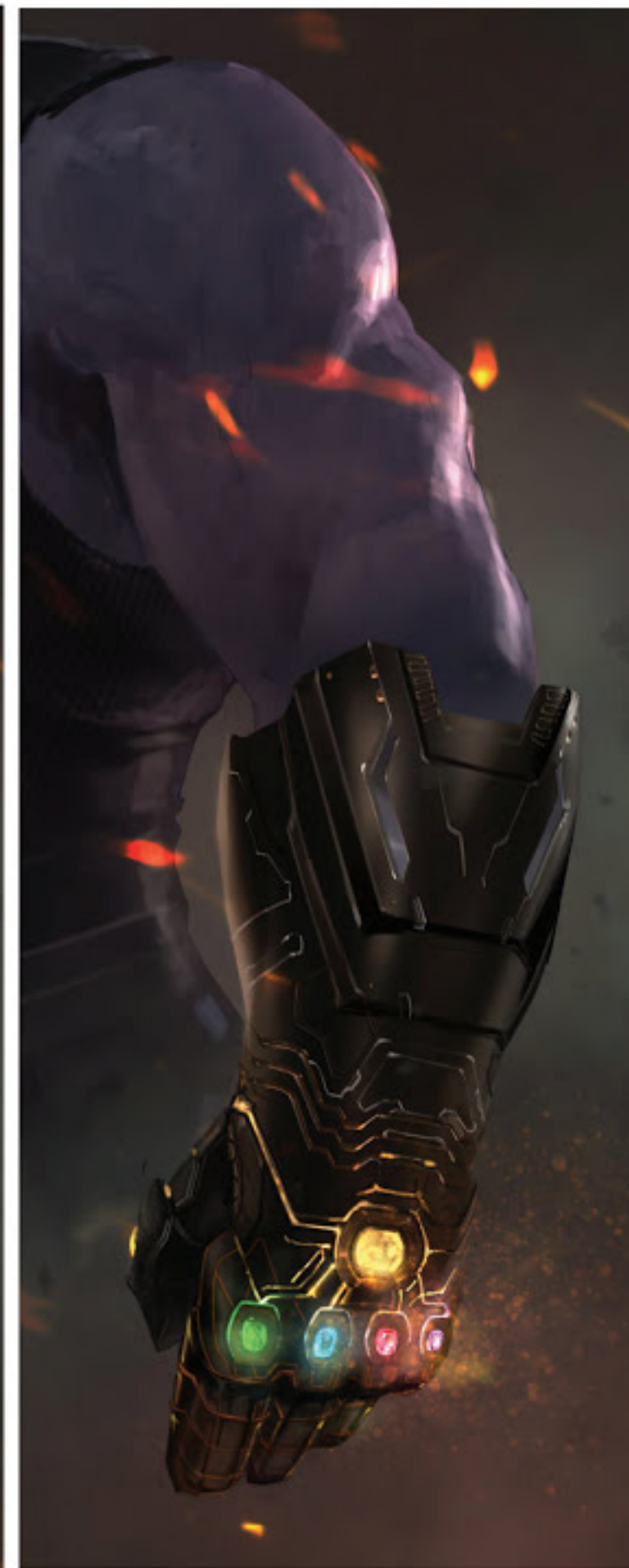
"Thanos is this virtually indestructible character," Co-Director Joe Russo says. "He has taken it upon himself to go planet-by-planet throughout the universe and wipe out half of the population of each planet as a way to bring it back into balance. Once he hears about the Infinity Stones, he realizes he can control the universe if he can get ahold of them all."

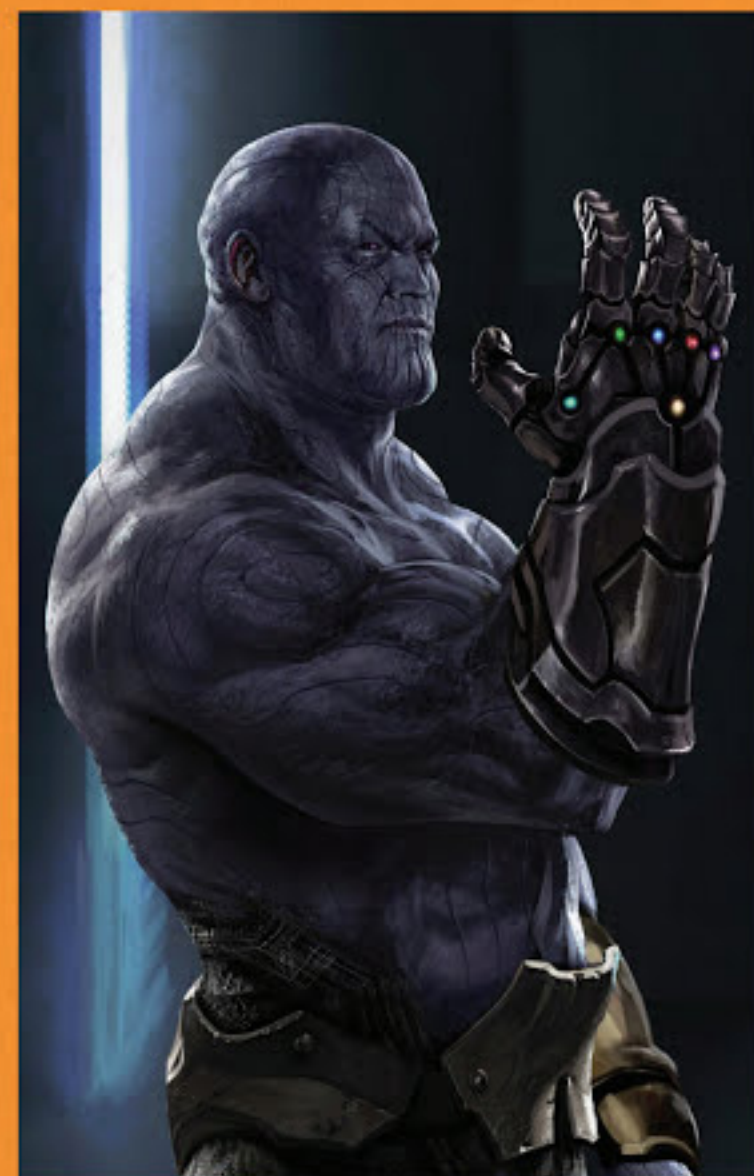
**"THANOS IS
THIS VIRTUALLY
INDESTRUCTIBLE
CHARACTER..."**

Housing the stones is Thanos' Infinity Gauntlet—a device capable of harnessing the gems' power. A version of the gauntlet—although not the one Thanos wields—first appeared as an Easter egg inside Odin's vault in *Thor*, and was dismissed as a fake by Hela in *Thor: Ragnarok*.











"He's an incredible actor," Joe Russo says of Brolin. "We've had an amazing experience working with Josh. He's brought great dimensionality to the character—intensity, wit, sociopathy. Sometimes we film scenes and I go, 'I'm not sure how the audience is going to take these scenes because the character is so intense, and the stakes are so high, and some of his actions are despicable, and they're hard to film.' I imagine they're going to be hard to watch. But that was the mission with the character: To make him as villainous as we could and to present the greatest challenge to the heroes that we could."



EBONY MAW

Ebony Maw is a lieutenant in the Children of Thanos. His powers include mental manipulation and telekinesis. Unlike the other members, Ebony Maw prefers calculated strategy over brute strength to accomplish his goals.

The Visual Development team faced some unusual challenges while creating the Maw's design. "I was looking at the stuff from the comics, and he seems to have a very limited range of motion," Ryan Meinerding says. "He doesn't overact. His arms are usually folded in some way, but his hands are always very expressive. So I was trying to work that stuff in where his

hands were more oversized, and creating almost enough tightness to his costume that it felt restrictive—so he feels like more of a proper person than just a warrior, or even just as a sorcerer.

"With his head, designing characters that don't have noses is always a challenge—trying to find ways of making that feel like an interesting and different thing, and focusing a lot more on the eyes and having his mouth have this heavily textured look to it. That would hopefully draw attention to itself so you wouldn't necessarily think, or even realize, that he didn't actually have a nose."



▲ LEGACY
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▲ MEINERDING

ATTACK ON THE STATESMAN



AVENGERS: INFINITY WAR

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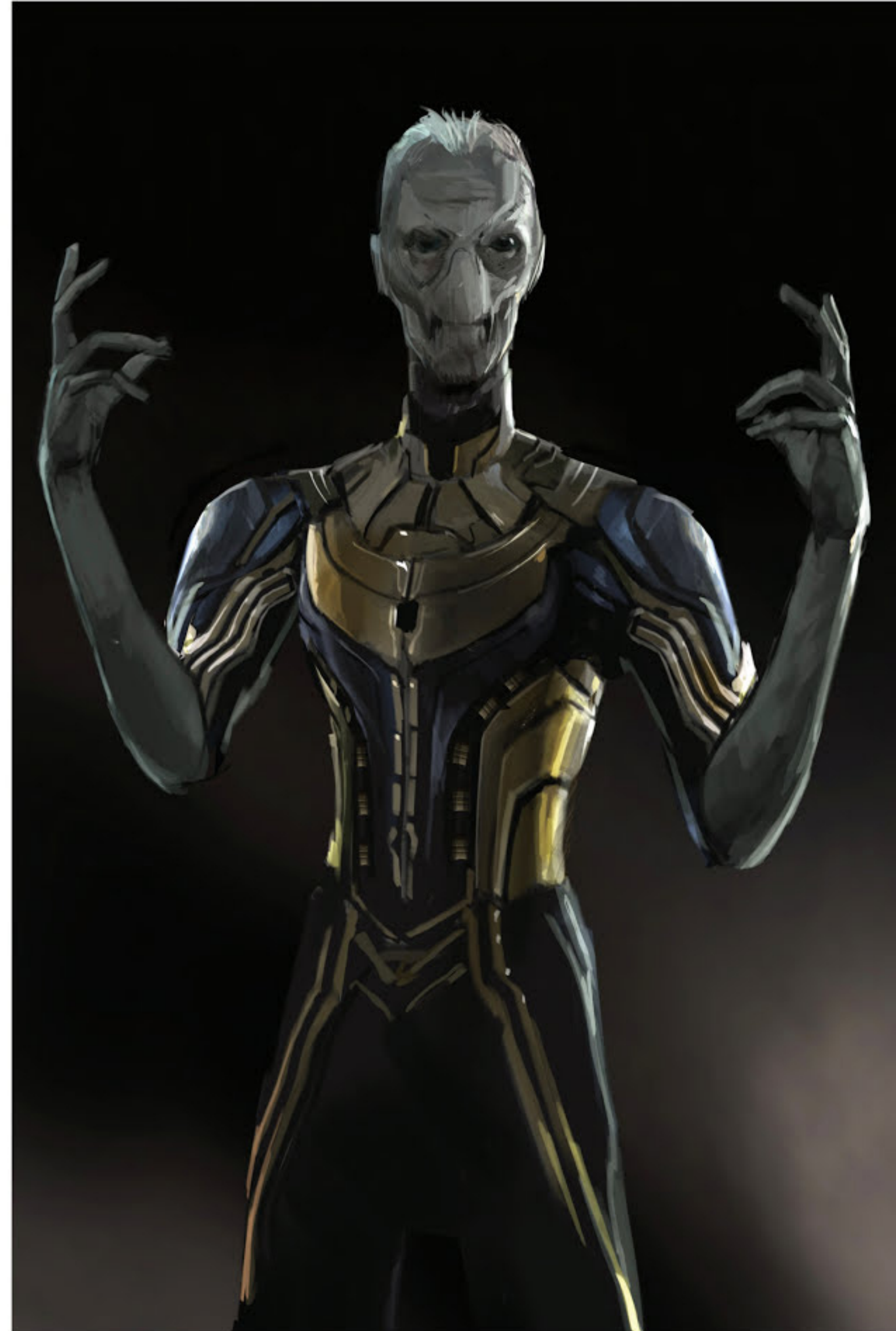




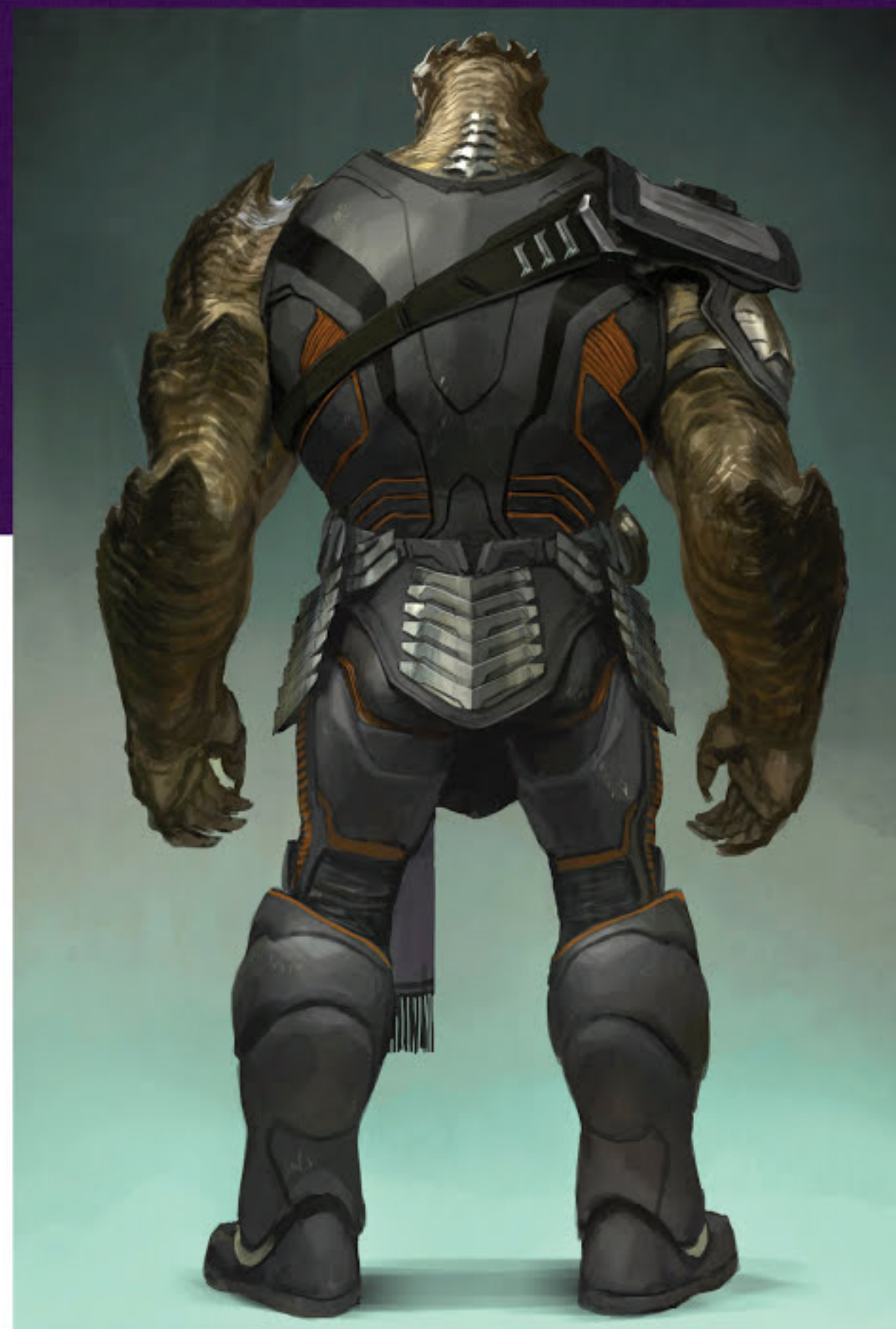




◀ MEINERDING & SEKERIS ▶ MEINERDING



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CULL OBSDIAN

Another member of the Children of Thanos, Cull Obsidian is the antithesis of Ebony Maw, tending to favor his fists—or whatever weapon is closest at hand—over strategic thought. Artists tried to balance his physicality with his intellect. “I worked on Cull Obsidian early on in the process of approaching all of the Children of Thanos characters,” Wesley Burt says. “And I went into it looking for elements that could unify them as a team, but also exemplify some of the distinct characteristics of each of the members—in Cull’s case, his immense size and physicality. My early designs focused on color schemes that unified the team and similar design aesthetics to their armor and clothing. Cull came back around to my plate later on

in the production cycle, and he had been a bit more formed by some design work by Jerad [Marantz] and Ryan [Meinerding]—his head shape, as well as some of the arm textures and repeating metal shards. But the direction needed him to have a new approach to his clothing, something to take him away from feeling like a large upright beast and into being more of a sentient, intelligent, calculated being—possibly a bounty hunter or an arena fighter, basically someone skilled in fighting and also equipped with advanced weaponry.

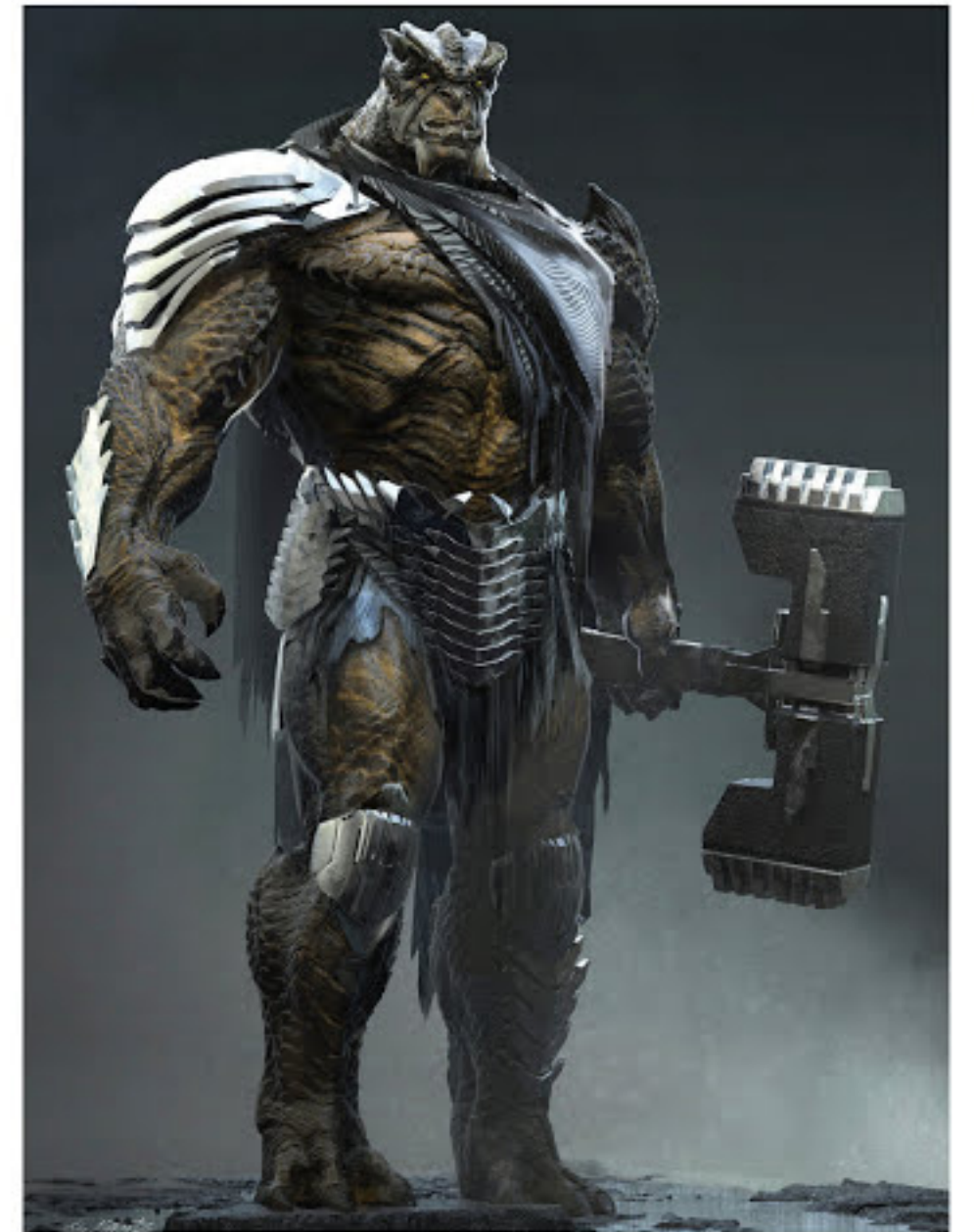
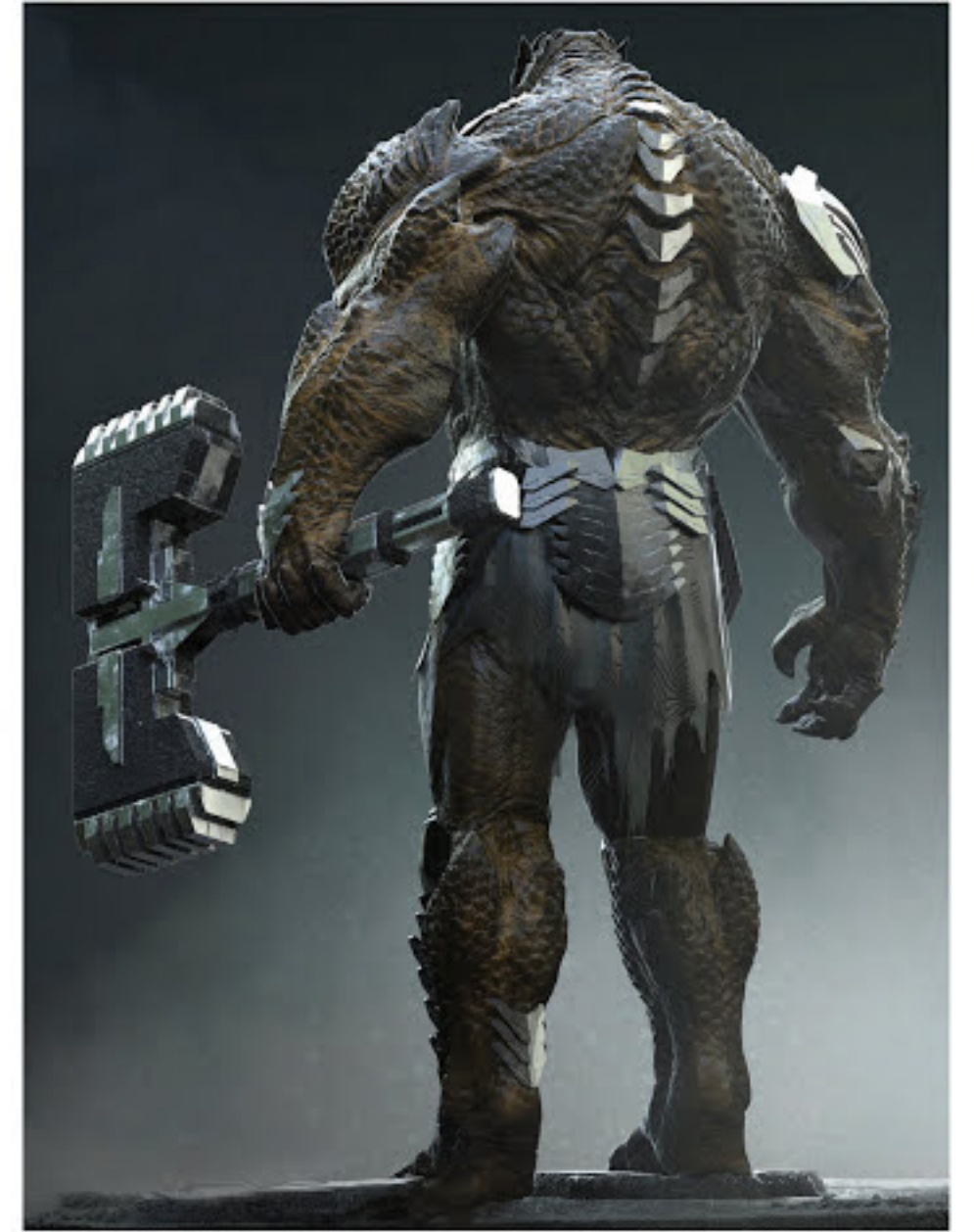
“My final version of Cull incorporates some of Ryan and Jerad’s head and body designs, along with some of the general shapes and rocky textures of the

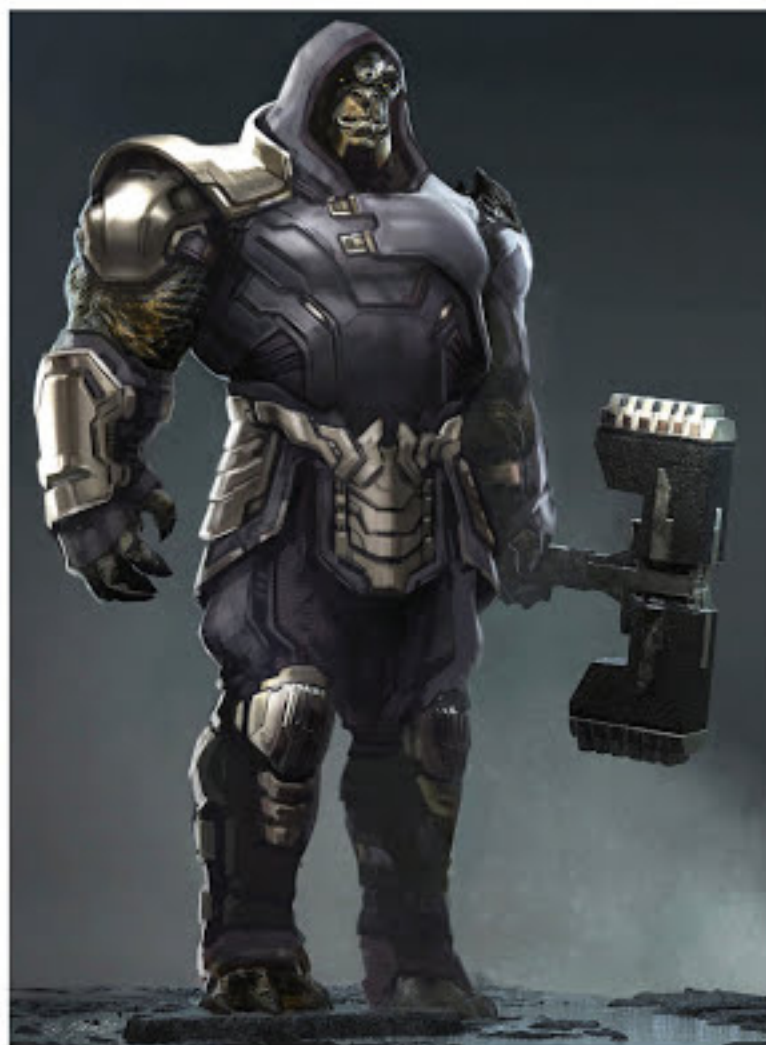
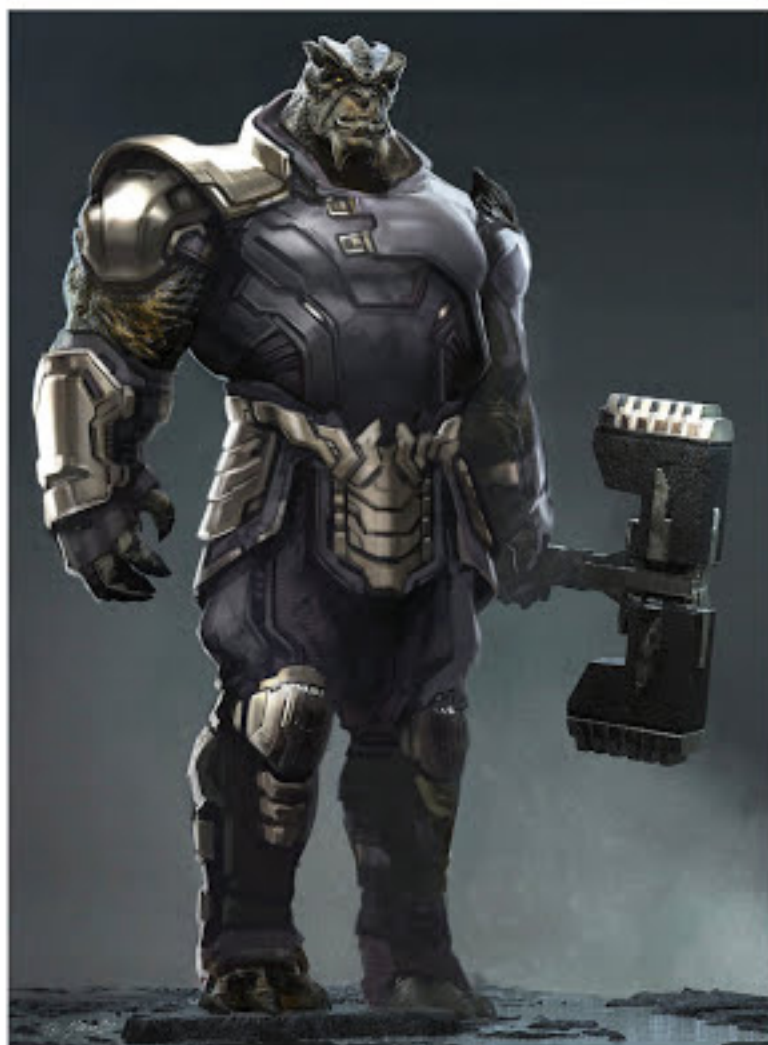
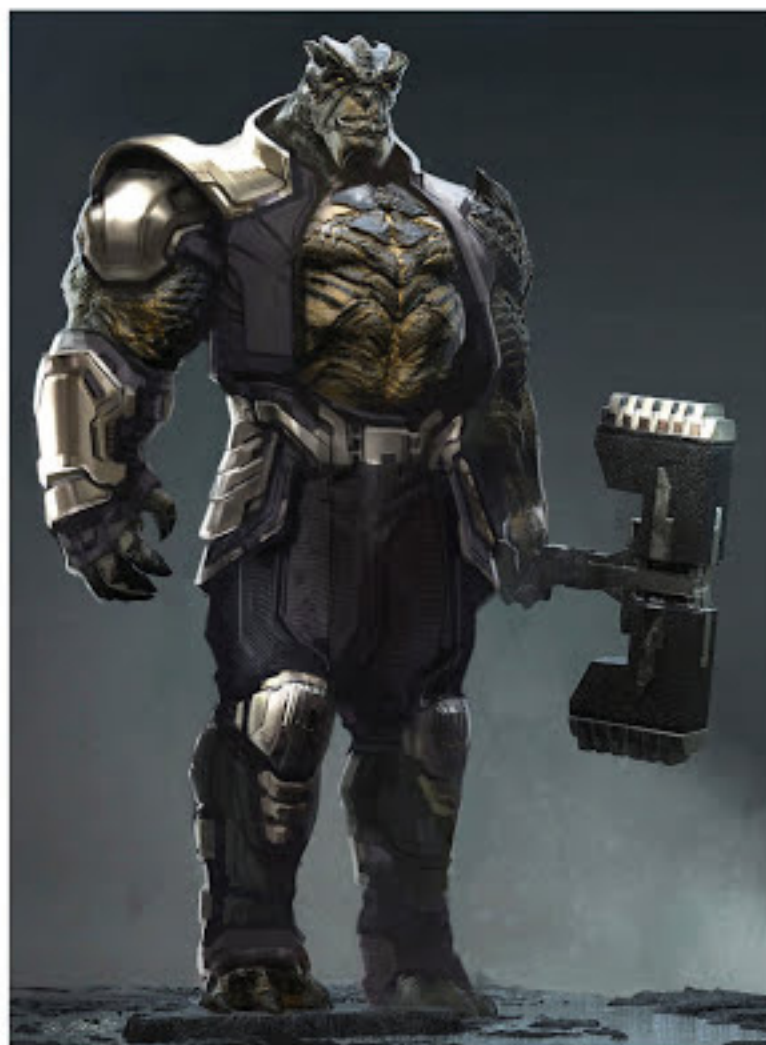
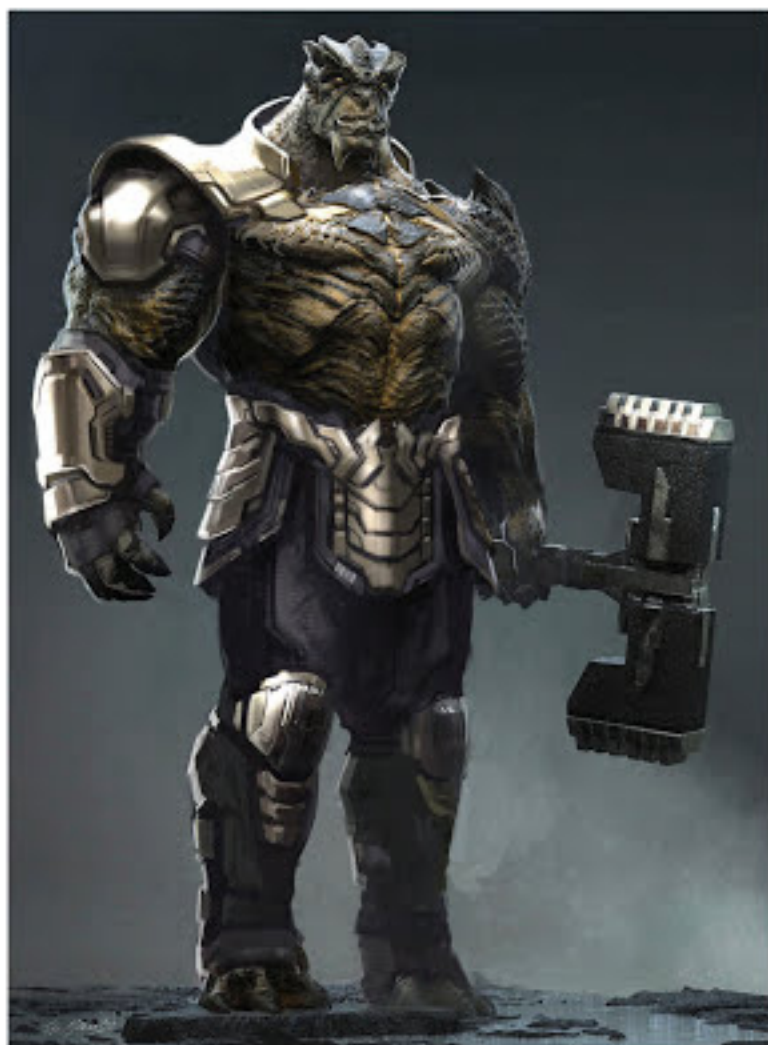
comics version, but then applying a new costume with different details to imply the advancement of his alien clothing material and custom add-ons and trophies or medals. I imagine that he has fashioned himself the shoulder-plate protection after losing some of his rocky spike growths on that side in a battle and needing to keep it covered now. I also brought in the hanging sash from his belt as a sort of award or honor from defeating a great foe in a previous epic battle. I thought it would also be fun to depict him in a space-bar setting of sorts, back in a crowd leaning against a wall, so massive that one might not even realize he wasn’t part of the wall itself.”









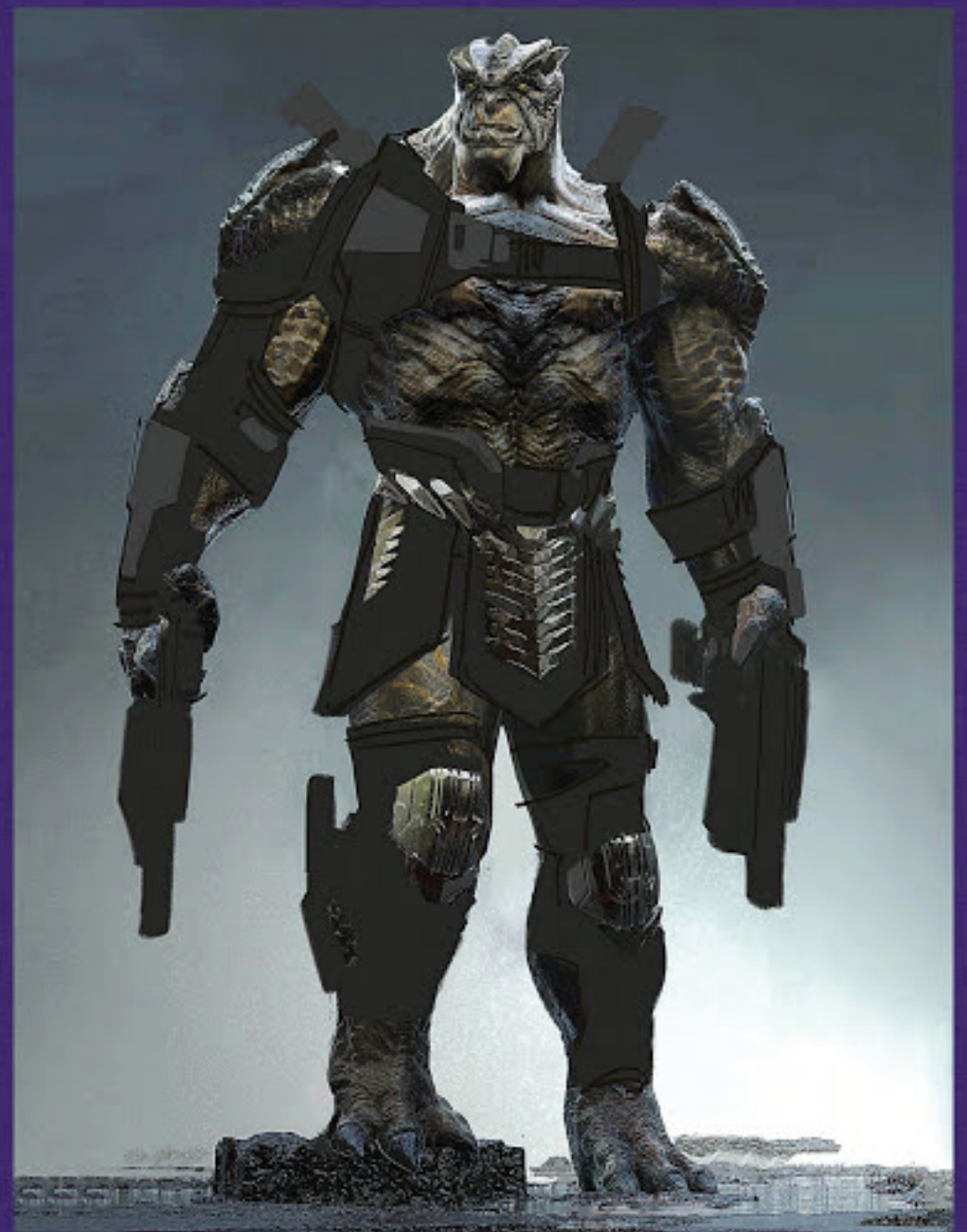
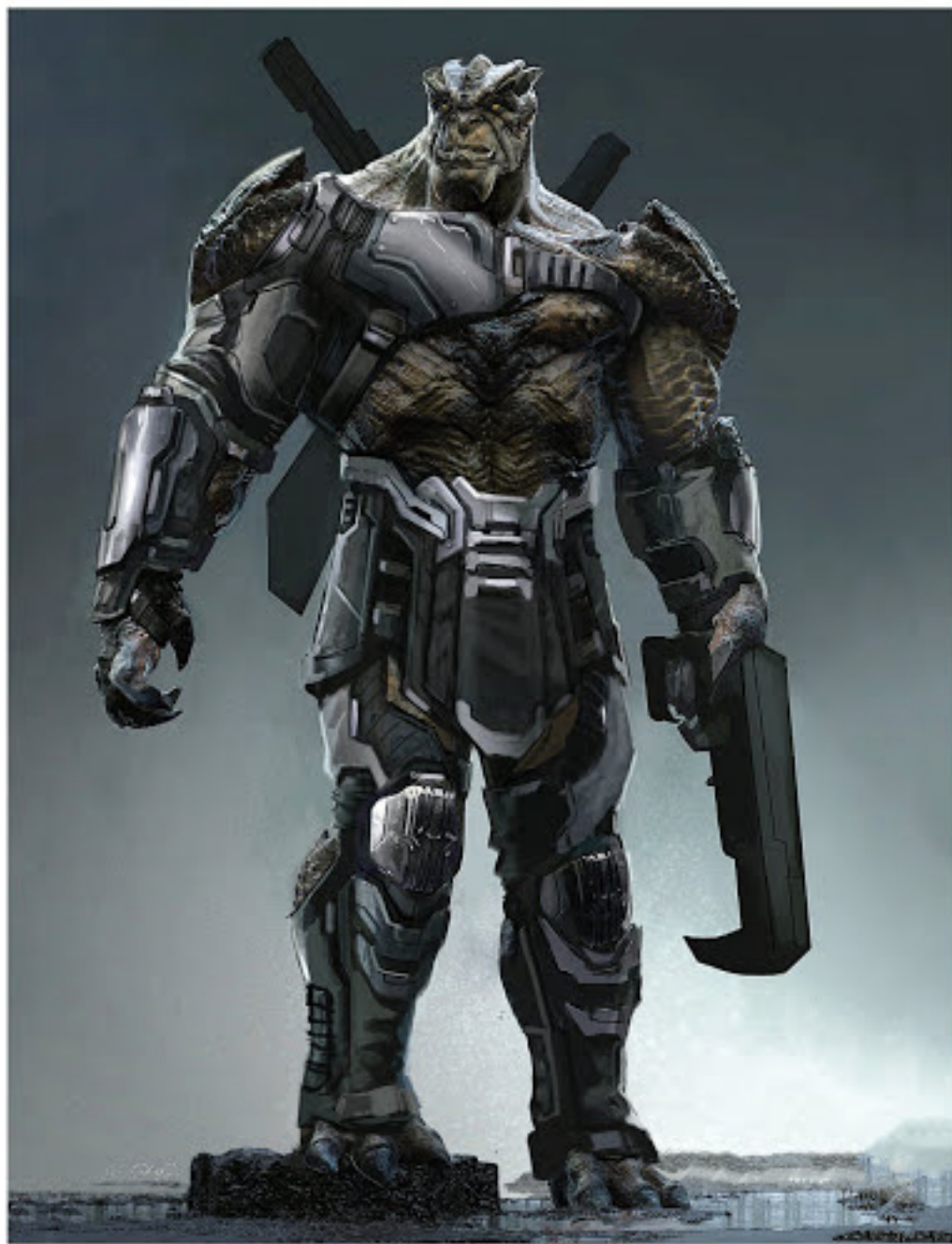


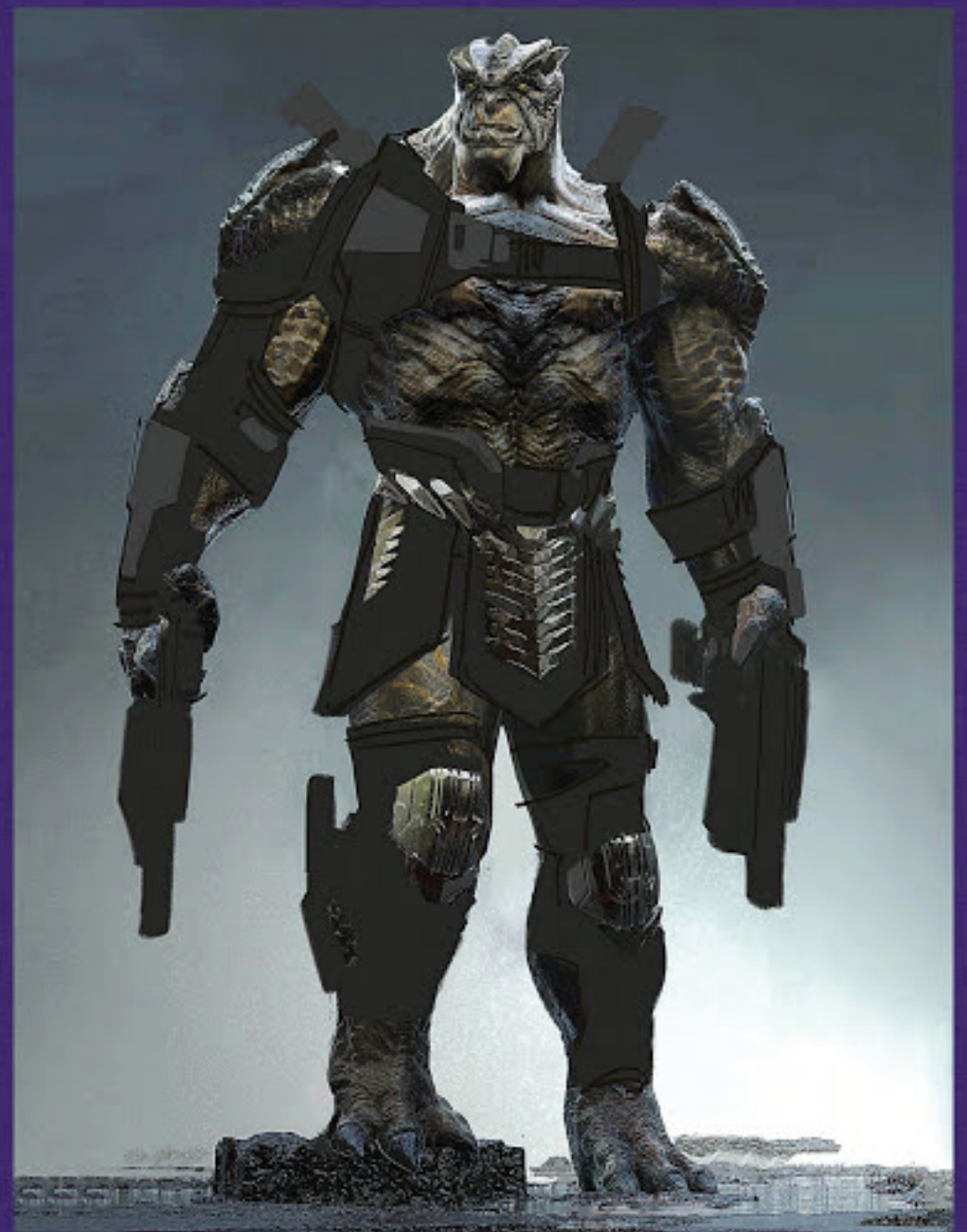
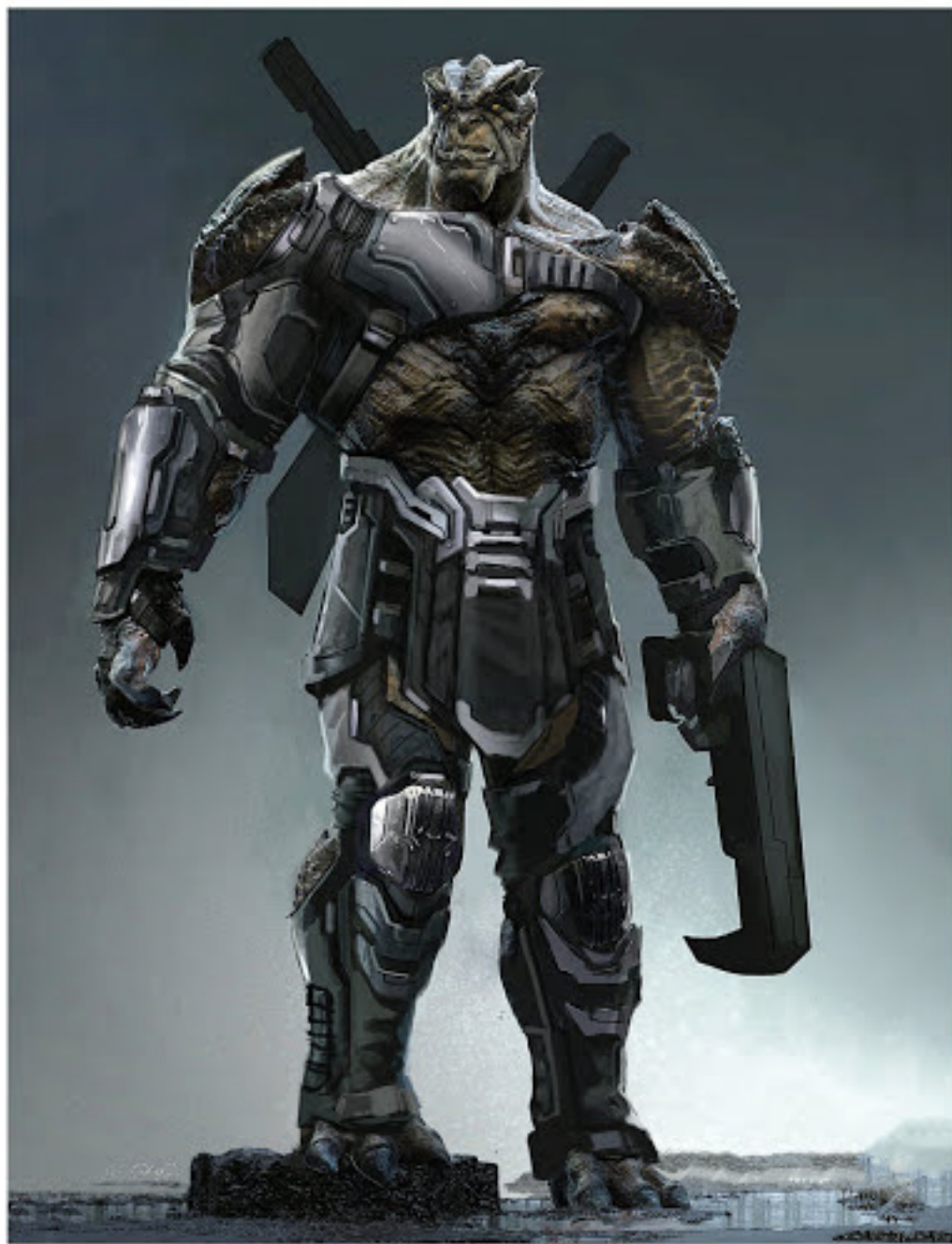
MARANTZ ▲ MEINERDING ►

"I did some early passes on Cull Obsidian," Concept Artist Jerad Marantz says. "The character went through several iterations. My initial pass was of him as more of a brute. I had him wearing a lot less clothing, and designed him with a large hammer. I felt really fortunate that I was able to get

the body and his skin texture approved. I did several head options, but the final head was done by Ryan Meinerding. It looks incredible. I also did some costume options and got a few pieces in there, but Wes Burt did an amazing job getting the final costume on this guy."





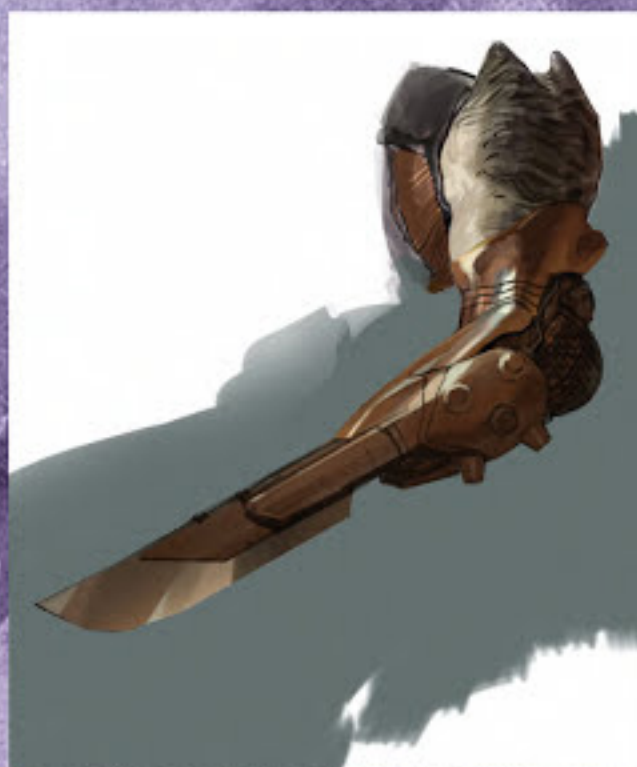






MARANTZ ▲ SUMMERS ►





"I found out that Cull was going to lose an arm in the story in an earlier battle, but reappear later with some sort of new replacement arm or weapon," Burt says. "So that gave me a whole basket of ideas to play with! I wanted to try blades, mechanical arms that might unfold or extend into blades or flamethrowers, all sorts of energy weapons and shields, and even a hammer or two. There are a few designs that can transform into all of the above, making his arm a new sort of Swiss Army knife, which was an idea I was really into."





AVENGERS: INFINITY WAR

MEINERDING & ROSS ▲►





PROXIMA MIDNIGHT

▲ MARANTZ

ATTACK ON THE STATESMAN





The only woman in the Children of Thanos, Proxima Midnight is also a deadly warrior who favors her spear during battle. "I took a lot of Proxima's look from the comics," Jerad Marantz says. "It was an honor to be able to establish her design in the film. I played around with her black-and-white suit and broke up the panels. I reworked her armored arm to expose more of her costume to show that it was clearly armor and not another Marvel mechanical arm. I designed the armor in ZBrush based on the armor Thanos was wearing in *Guardians of the Galaxy*. I was able to get the design approved in the first pass. I also decided to incorporate armor on her opposite leg for balance.

"One of the biggest changes I made on Proxima was to change her black headdress into horns coming off of her cheekbones," Marantz says. "There was a lot of concern that Proxima's would be compared to Hela's headdress, and I was able to make the design work for her in a unique way by making it horns. And Adam Ross did incredible work refining the design in 3D. I think I'm the most proud of Proxima's horns. It was an idea I had pitched in my first pass, and I was really thrilled to see the idea go through. I felt that it really made her stand out and separated her from other Marvel characters."







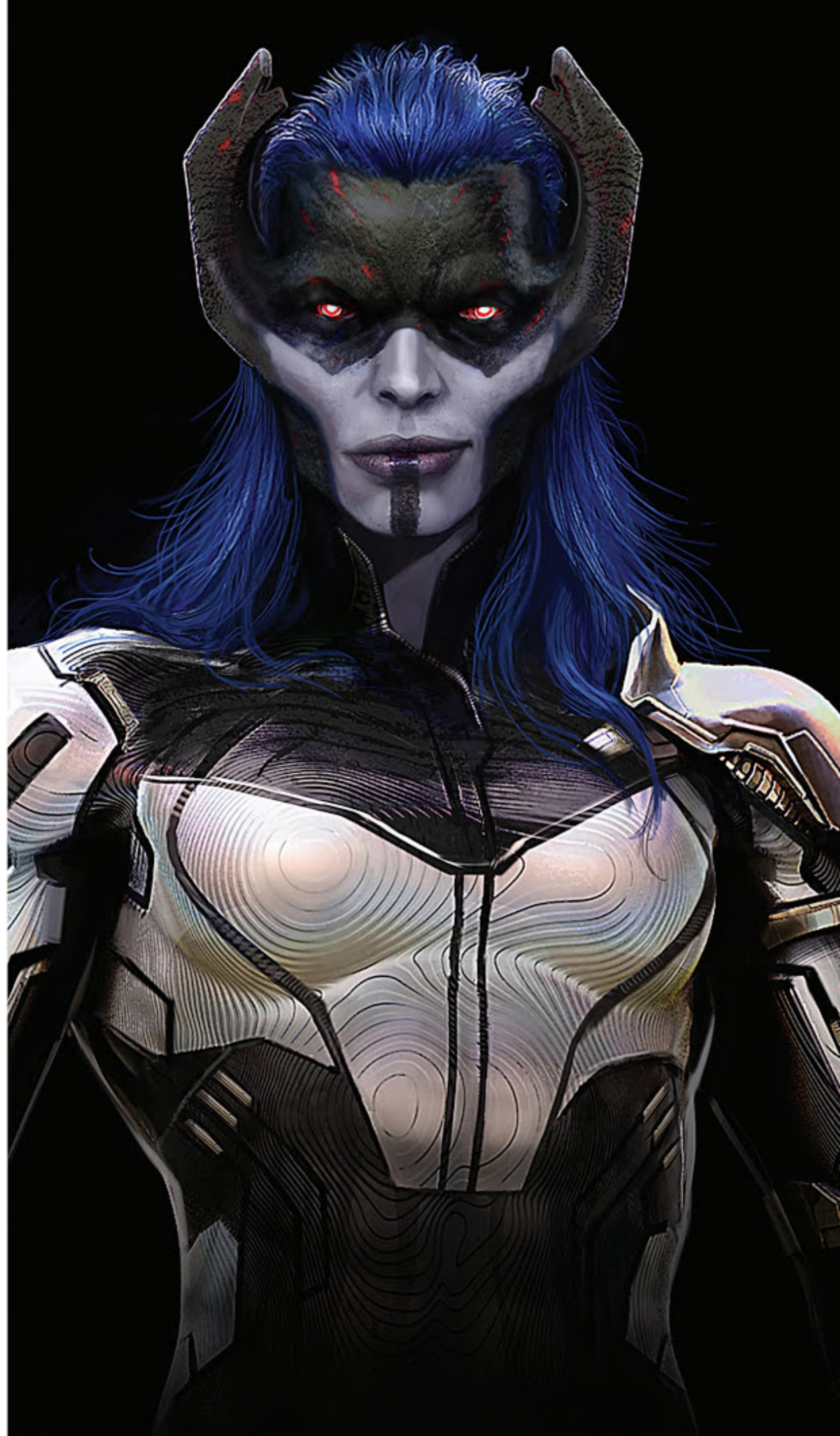




"Proxima Midnight's head was one of the more contentious designs that seemed to go a number of different places," Meinerding says.

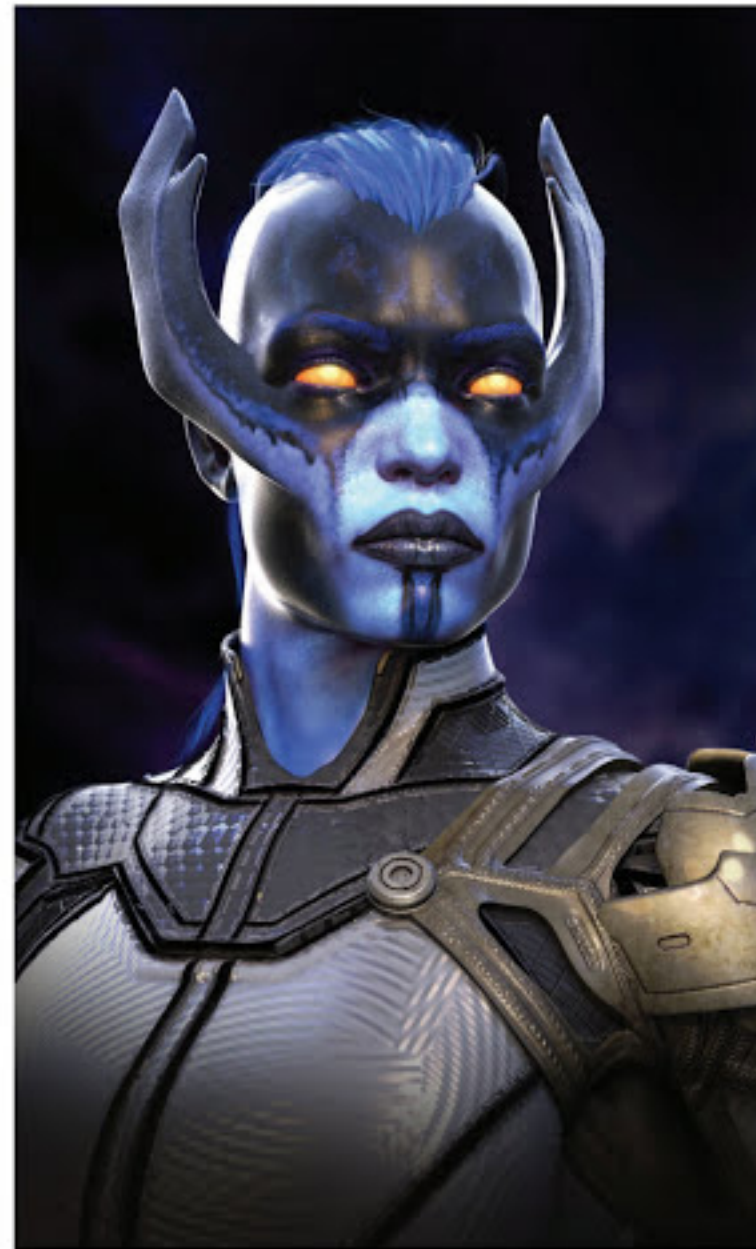
**"I WAS TRYING TO BRING A
TOUGHNESS TO THE CHARACTER."**

"People had a lot of input on that one. I was trying to bring a toughness to the character that wasn't currently in the design as we were finishing it. There were many, many iterations of her after we turned in our stuff, so I think the visual effects companies actually ended up defining her in a great way."









Proxima Midnight's weapon of choice is far more advanced than it appears at first glance. "Proxima's spear has technology—it's got energy," Property Master Russell Bobbitt says. "Proxima's spear has a trident at one end and a single blade on the other. The idea behind Proxima's weapon is that the trident side absorbs whatever energy it has coming at it and then transforms that energy and pushes it to the single-blade end so that you can flip that around and then fire that energy out. So it's basically like a rocket engine that takes in at the trident and puts out at the single blade. Think of it in terms of electromagnets and electricity that is created by pushing energy from one end to the other, and in that process we also added a lightning effect to it—almost like a Jacob's Ladder you learned about in science in grade school. We harnessed that energy and turned it into an electrical burst that then creates its own plasma or laser or whatever that energy is—it could be anything depending on what it absorbs—and then it could reconfigure and recreate its own energy to then use as a projectile or gas or a flame on its own. We also looked at Proxima—and Proxima is this tall, thin being—and I tried to mirror that image in the weapon itself."



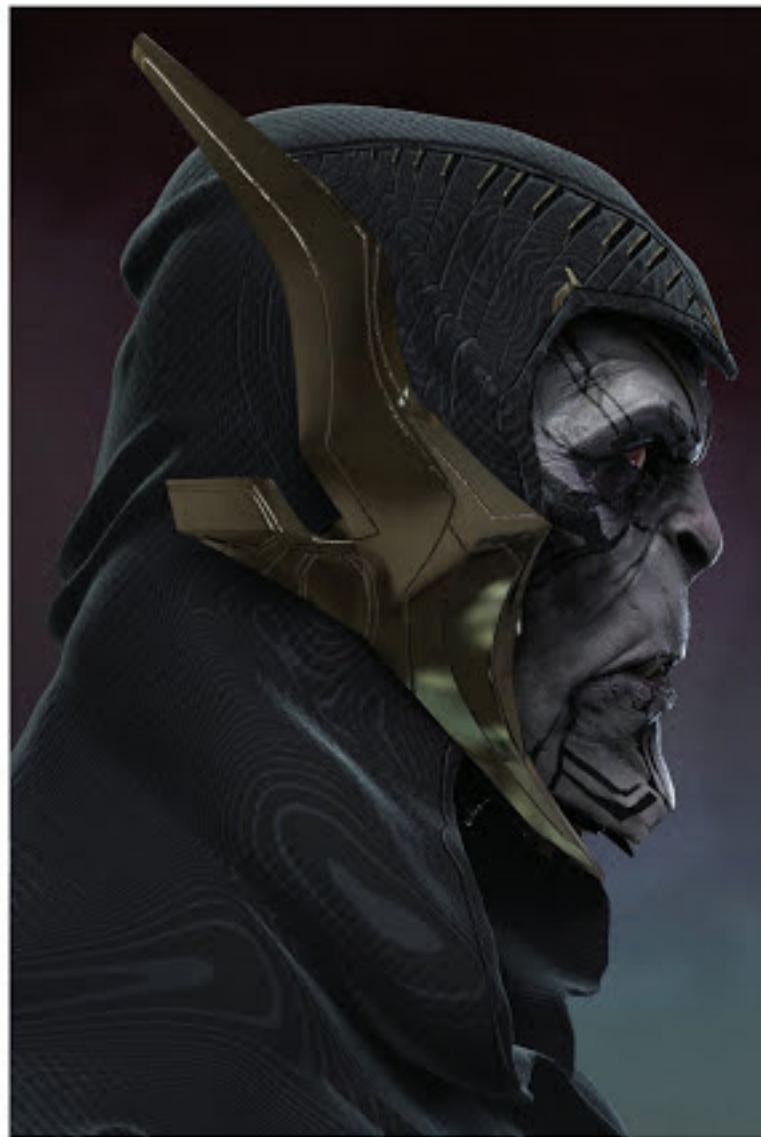


CORVUS
GLAIVE



Appropriately wielding his weapon of choice—a glaive—Corvus Glaive is the Children of Thanos' tactical expert. "Corvus was such a fun character for me to work on, as a fan of creatures and horror," Concept Artist Ian Joyner says. "He had just enough of those elements to be a really iconic villain. The team had already done some really striking images and ideas—in particular, Jerad Marantz had designed an amazing overall look—so when I was put on it, I mostly focused on his face and cloak. One thing I really wanted to do was add a bit of character to him, to keep him from seeming like just a monster, and show he was capable of feeling and acting out a complex array of emotions."







“Working on the face and personality is always so much fun, but I really had fun doing a few passes on his cloak,” Joyner says. “The idea of this tech-based fabric that had been used and broken down over time, yet still felt unique and not just like tattered cloth, was a really fun challenge to jump into. I heard that when they made the maquette and had to match the concept art it was a real challenge to get all of that detail into the sculpt—sorry, guys!”





"Of all the Children of Thanos, Corvus was probably kept the closest to the comics version from a pulled-back design standpoint," Wesley Burt says. "The shapes and value breakdowns translated easily, and then it was more about the fine details for his film interpretation. His hood and the metal pieces on the side of his head are pretty iconic to his character design, so I made sure to do a variety of realistic approaches to those, coming up with ways that the floating metal pieces in comics form could actually be held in place on a framework that wraps inside the hood and then around his head."

"For his face, it was important to try to reflect the comics version, but also not to have him feel like some sort of space vampire. A lot of attention then was focused on the features and expressions and different ways to have him feel like an alien species. I also worked on a variety of different hood designs and textile ideas for how it might look in terms of shape and even how it would hang on his head."



"Throughout the design process for Corvus, the studio was afraid that he was looking too sinister," Marantz says. "I did a lot of head exploration on the character, trying many different versions. I had some that were very comics-accurate and some that felt more alien. Being a concept designer is about creating a lot of options."

"Corvus Glaive was a challenge," Meinerding says. "I did some versions that were trying to push him in a radically different direction because he's such a goblin-looking character that I was worried that a space goblin/vampire was going to bomb for people. But Ian Joyner really was the one who figured out that face. It ended up living in a world that doesn't feel cartoony, and it does feel like an alien creature—and that was no small feat to accomplish."

◀ MARANTZ ▼ MEINERDING





▲ JOYNER

▲ MEINERDING

▲ ATTACK ON THE STATESMAN





“...THE BLACK-AND-GOLD PATTERN TO HIS SUIT IS ALSO SIMILAR TO...THE OUTRIDERS.”

“Corvus Glaive was probably one of my favorites of the Children of Thanos,” Jerad Marantz says. “He looks like an alien Grim Reaper. Getting his initial direction approved was really exciting. In the comics, he has more of a curved shape language to his costume. For his bodysuit, I decided to design it with squared-off shapes and edges so that the technology could be visually connected to Thanos and Proxima. The black-and-gold pattern to his suit is also similar to what I did with the Outriders. I cannot take full credit for Corvus. After my time on the film wrapped up, my good friend Ian Joyner did an incredible job addressing new notes and redesigned the cloak and Corvus’ head.”

MARANTZ ■





"When coming up with characters that are typically from the lore of the comics, we have to take a look at it and make sure that we don't create a character that belongs in the '50s, '60s, or '70s, when these things were drawn," Russell Bobbitt says. "So we have to bring a little bit of our modern-day tech into it, and marry that with the design of the piece so that we satisfy the lore of the comics and we satisfy the audience expecting something cool, high-tech, and otherworldly. So that's where I start with props like that."

"We then go through an intense illustration process, and we come up

with anywhere from five to 45 different concept drawings until everyone from the person that made the original concept drawing all the way up to Kevin Feige feels comfortable that that prop looks like and feels like it came out of comic-book lore, and that it satisfies the needs of today's audience—so that when they look at that prop in our film, they don't think twice about it. They look at it and say, 'That's Corvus' weapon. It's what it should be.' So my goal is always to make sure that when somebody sees something in one of our films, it feels organic, it feels right, and it feels like it belongs."



SANCTUARY II

Thanos doesn't possess the Space Stone...yet. As a result, he has to get across the universe the old-fashioned way: by spaceship. His preferred mode of transportation, the hulking *Sanctuary II*, was first seen during the mid-credits scene in *Thor: Ragnarok*.

"*Sanctuary II* is Thanos' spaceship," Concept Artist Roberto Castro says. "So Charlie [Wood] and the Russos wanted to show Thanos' personality and power in the design. They

wanted something between a sanctuary and a warship, so the challenge was to find that balance between both worlds—something aggressive but sophisticated. It's a huge flying fortress and a refined high-end flagship. Also, they did not want traditional technology for it. We stayed away from the traditional metal plating and tried to create a new surface for it. It looks like something made in ancient times, like a flying piece of jewelry."



ATTACK ON THE STATESMAN



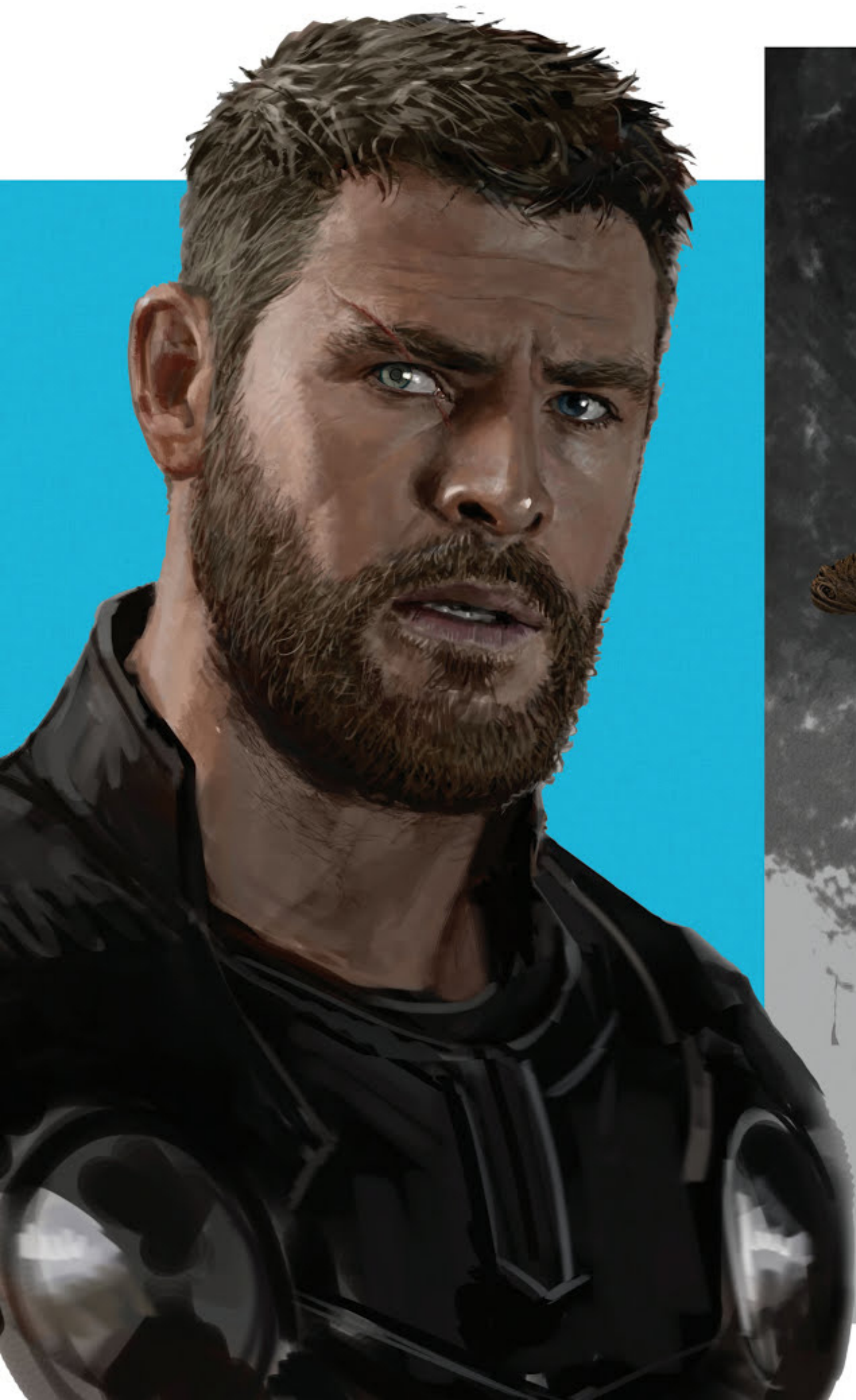
AVENGERS: INFINITY WAR

TOP: THOMPSON. BOTTOM: CASTRO



"I think the final design is successful because it's easy to read and it has simplicity," Castro says. "The design looks like a massive helmet. It's aggressive and defensive at the same time. It's a balanced design—very horizontal, symmetric, and elegant. When you look at *Sanctuary II*, you look at something unique, almost like a handmade spaceship built centuries ago."







THOR

Newly minted Asgardian monarch Thor has lost a great deal since his last appearance in an Avengers film: his home world, his father, his hammer, and his eye. Those losses—and the ones still to come—helped concept artists conceive the God of Thunder's new look for *Avengers: Infinity War*. "Who Thor was going to be in this movie actually took quite a bit of exploration," Ryan Meinerding says. "The ending of *Thor: Ragnarok* and everything that he's lost could have gone in a lot of different directions. In the movie, Drax describes him as an angel mixed with a pirate, and that sort of space-pirate look is where we started gaining some traction—where it wasn't necessarily a kingly look. It was more of him being a little bit lost—and he's lost so much in his life. He's lost as a character, and we're trying to represent that with a simpler suit."

But some additional costume changes were in order when Thor finally obtains the ultimate weapon. "When he gets Stormbreaker and becomes fully powered again at the end of the film, his cape's interior side being black was a new idea," Meinerding says. "I think there's something that I really like about it, and that is it just feels like he's being pared back to the things that aren't as fanciful in order to sort of get to the core of his character—and I enjoy that."



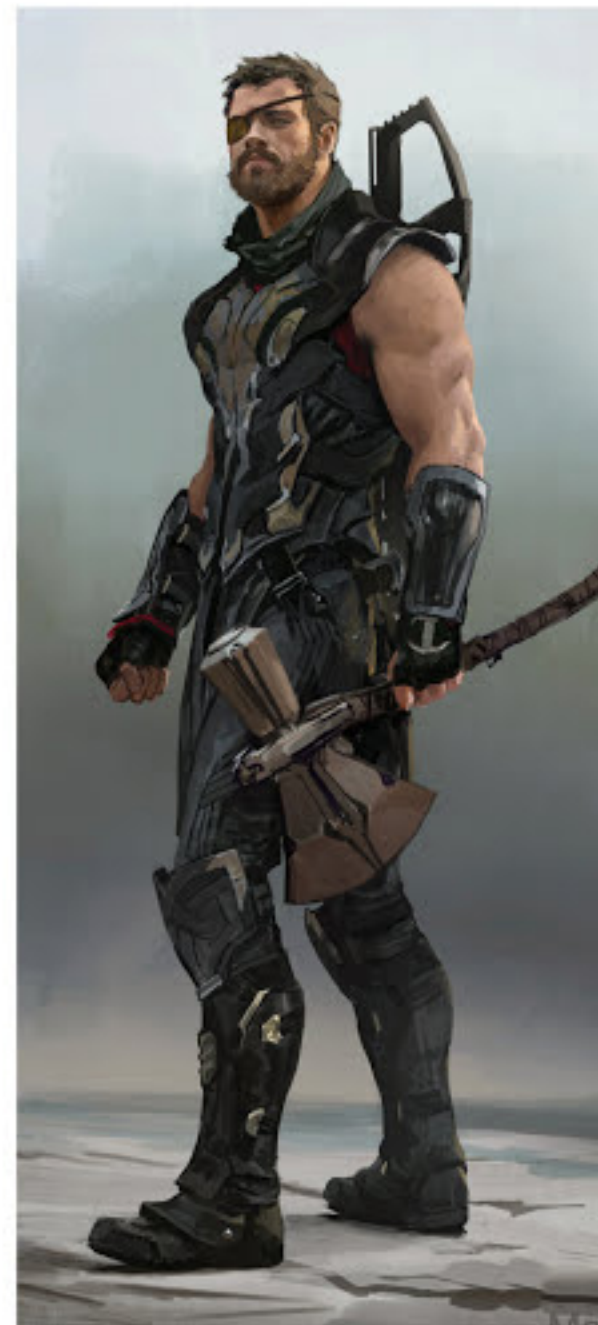
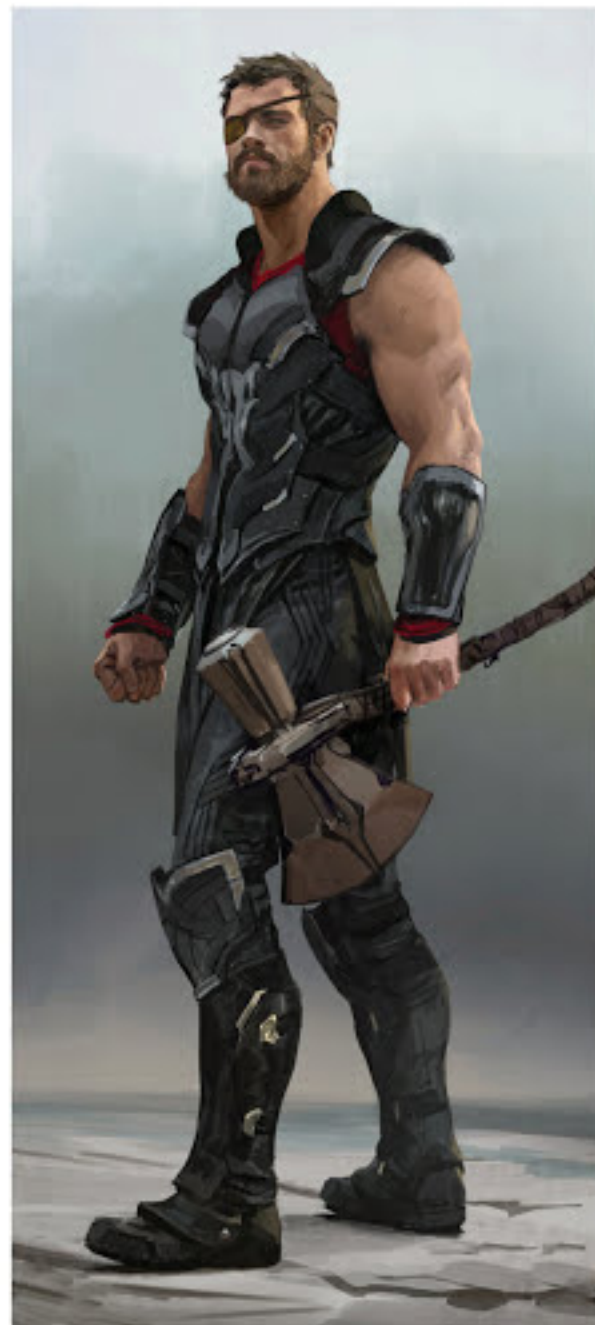
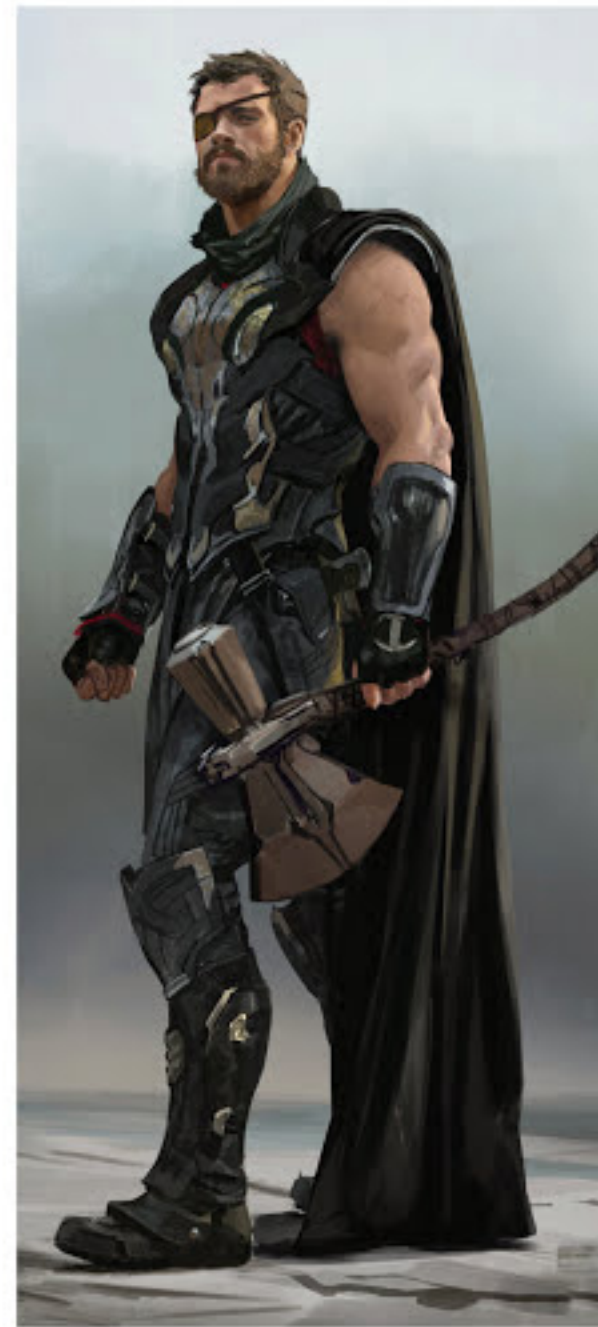
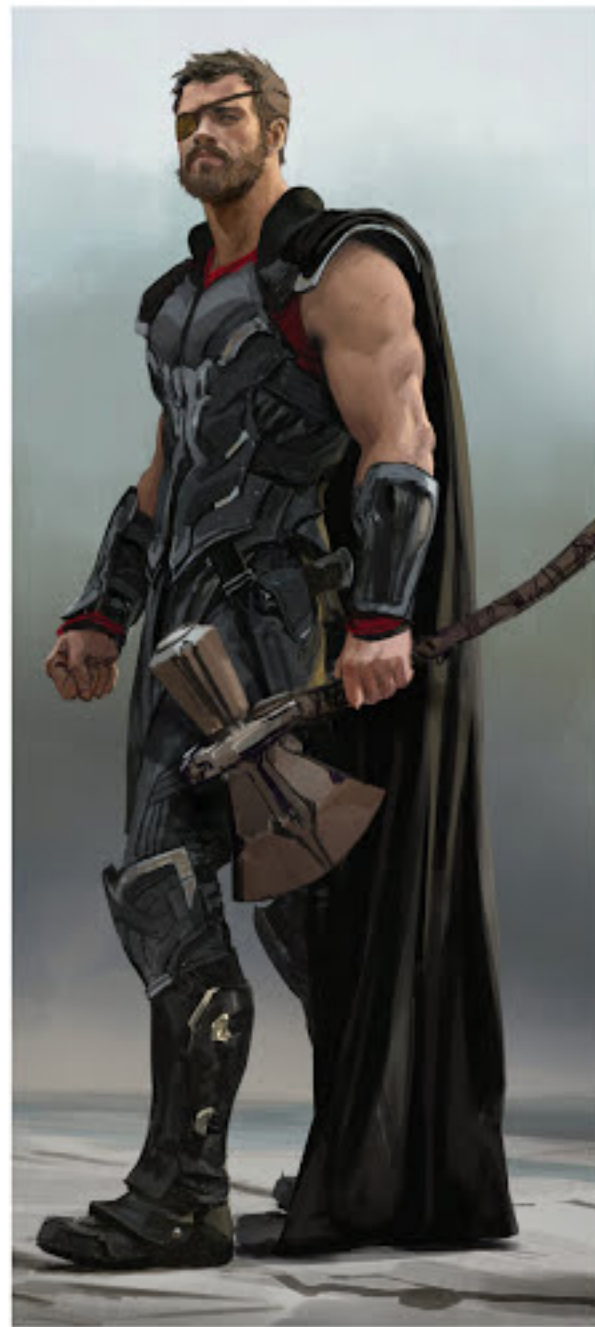
AVENGERS: INFINITY WAR



MEINERDING & ROSS ▲

MEINERDING ▲





Due to the MCU's ongoing connectivity, concept artists often have to come up with character designs to fit story arcs not yet seen on screen. "Approaching designs for Thor was extremely fun," Wesley Burt says. "I basically had a whole brief from Ryan [Meinerding] on the events that would be happening in *Ragnarok*—losing the hammer, the eye, Asgard, etc.—but because that was all being designed around the same time, I had to imagine what he might look like going through all that as well, and then think about where that would leave him for this story. So the idea of a lost king, or a king without his kingdom/throne, wandering adrift, really stuck out to me. The initial direction was pretty wide open in terms of his actual costuming, so I approached a whole variety of styles—some where it was more Asgardian in nature, some as a bit of a wandering space monk, some with sort of a *Mad Max* postapocalyptic sci-fi vibe, and some even that took the idea that he had adopted a new suave space-casual look. We went forward with some of the designs that took his previous aesthetic but went darker in its handling and even removed some of the brighter flair or elements that made him feel more royal or like the previous traditional Thor. Areas that may have been bright silver, like the discs, were now more of a dirty, beat-up bronze or gold, or gone completely to reflect his loss from a story standpoint. I love the Unworthy Thor design in the comics, so I also tried to make a number of design ideas that brought in strong, rich reds as the only main saturated color in the costuming, with capes and wraps and more organic wrapped textiles."

BURT ■



ATTACK ON THE STATESMAN







"Doing concept-design ideas for this version of Thor was a fun challenge," Senior Visual Development Artist Rodney Fuentebella says. "Thor has gone through a lot in his journey, from finding out how to be a king to being on the road to avenging what has happened to his people at the hands of Thanos."

"I WANTED TO SHOW THAT HE IS A NEW THOR... WHO IS FINDING HIS NEW SELF."



"Thor is finding his path and becoming a new version of himself. So I wanted to show that he is a new Thor—a serious Thor—who is finding his new self. His loss of Mjolnir was an inspiration because I felt it was a good catalyst to spearhead his journey to a newer Thor. Thor being on a quest to find his new weapon was a good excuse for me to see how making him into a space pirate could work for him. He is not the refined Thor we have seen in previous films, nor the completely lost and imprisoned version. I also wanted to show a version that is completely different than in *Thor: Ragnarok*, thus giving him a ponytail and other hairstyles we have not seen before."

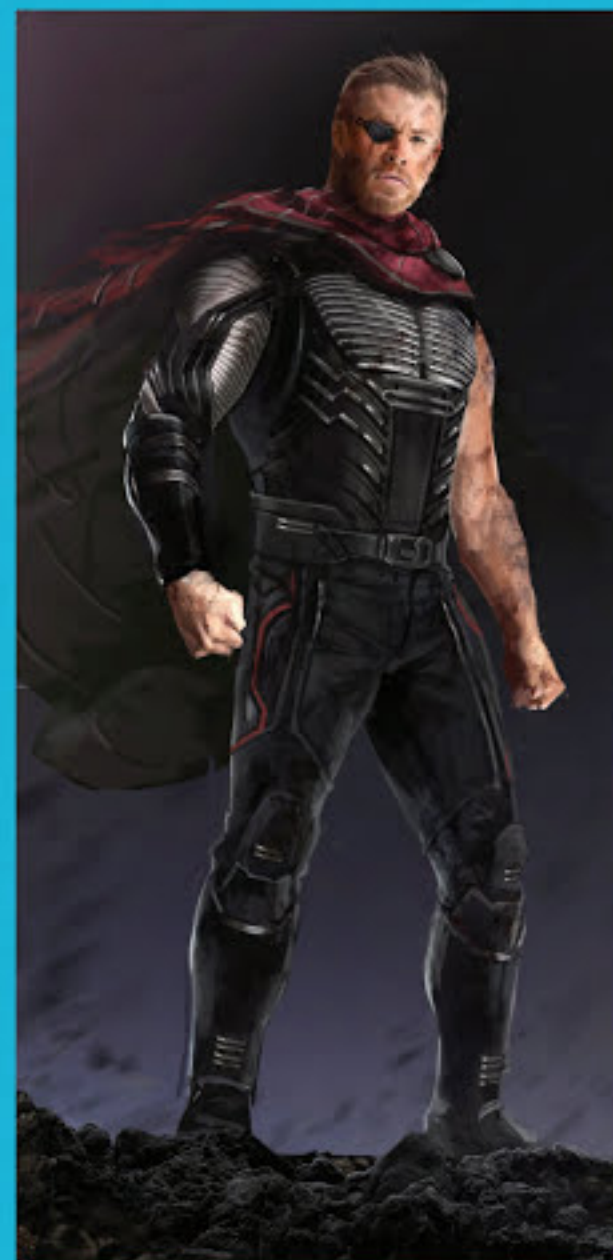
■ FUENTEBELLA



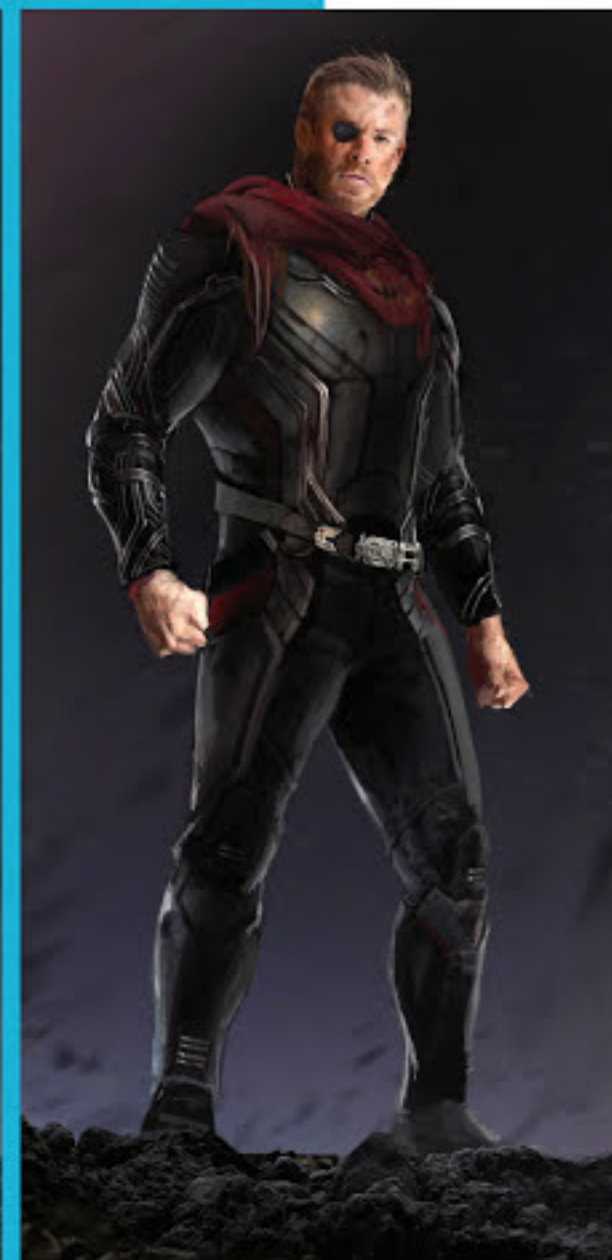


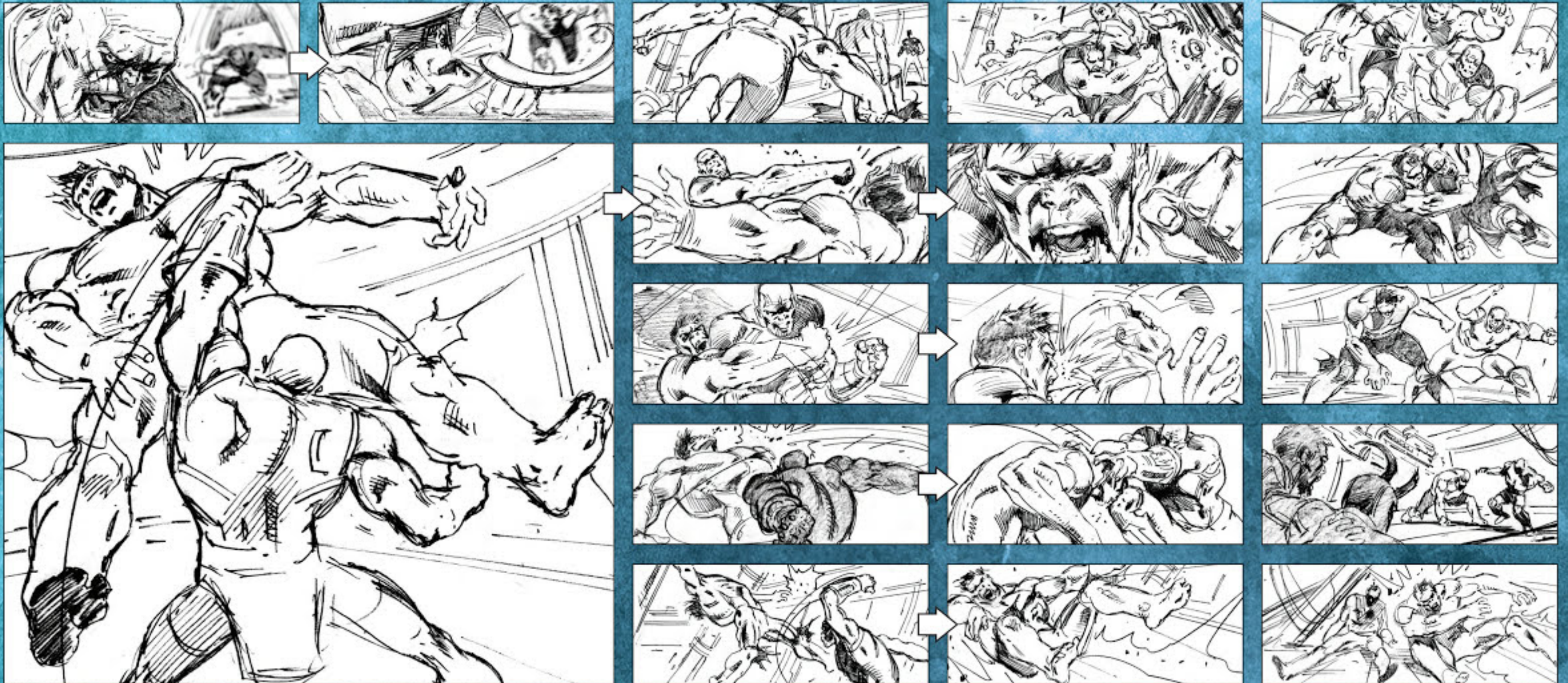


"For the top row, I was going for a more relaxed, cavalier take on Thor, who bears his throne with ease," Concept Artist Jackson Sze says. "If I remember correctly, I think the idea was that he would have been out in space for a while drifting with the Asgardians, so he has a more space-captain, pirate look."



"The bottom row was for a more dignified look where he embraces his status as king of Asgard with more tradition and respect. To convey that, I went slightly more architectural with his costume, giving him long, straight lines and design details more in tune with traditional Asgardian design."







▲ TOP THOMPSON; BOTTOM HARRIS

ATTACK ON THE STATESMAN







On *Avengers: Infinity War*, the always careful Marvel Studios implemented even more stringent security measures to prevent leaks. Which characters lived and died during the movie—including Loki, among the first to perish—was revealed on a need-to-know basis. “We created a version of the script where Loki would get away in an escape pod at the beginning of the movie,” Executive Producer Trinh Tran says. “When we started shooting that particular sequence, we had crew members who were thoroughly confused. We had to let them know that those were fake versions of the script that they read.”

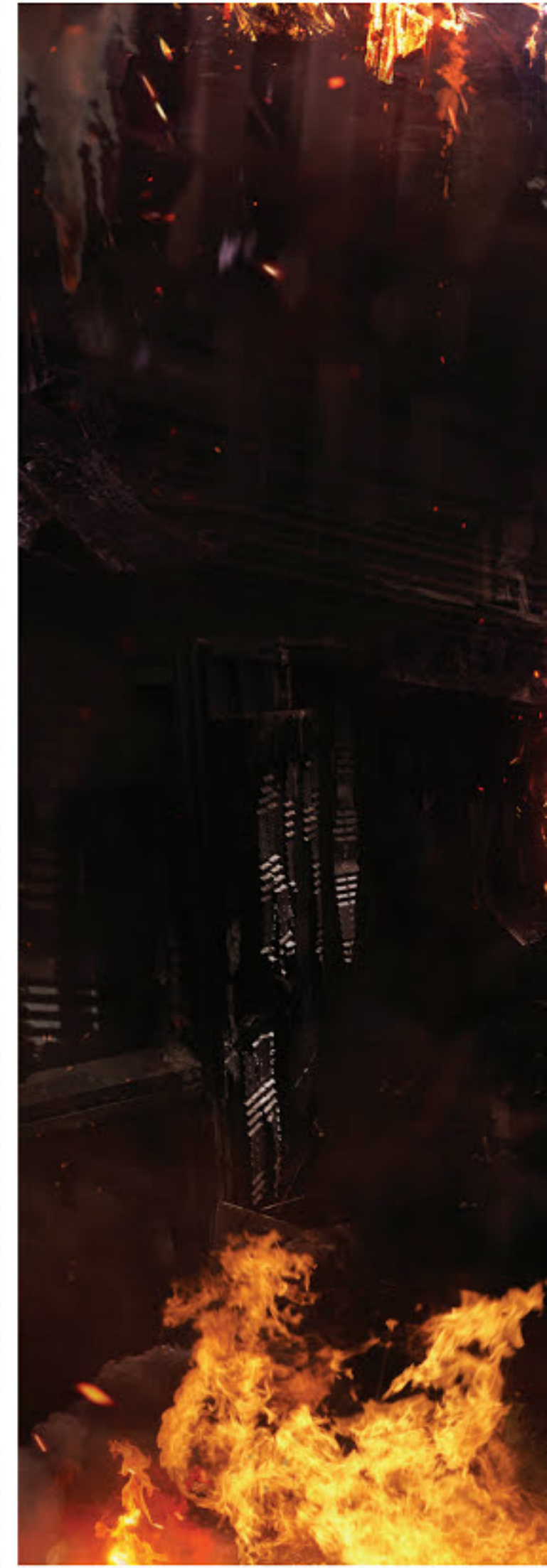
TOP **SCHRILE**; ▲
BOTTOM **STAUB**

STAUB ►
PREVIOUS **STAUB** ■









■ PREVIOUS STAUB ▲ THOMPSON



"Tom [Hiddleston] did an amazing job with this scene," Co-Director Joe Russo says. "It's heartbreaking to watch. Thanos is violent and cruel. It's interesting because as Thanos moves forward in the film from

this moment, once he disposes of his armor, he almost becomes a holy warrior where he doesn't spend a lot of energy intentionally trying to murder people unless they're in some way a threat to his agenda."





NEW YORK GROOVE

Thanos and his Children easily overpowered the Asgardians. With the battle lost and the future of the universe at stake, someone had to warn the cosmos about the Mad Titan's plan—and fast.

Charged with protecting the Nine Realms, all-seeing Heimdall channeled dark magic with the last of his strength to summon the Bifrost, sending the Hulk back to Earth.

The green goliath landed inside New York City's Sanctum Sanctorum at the feet of Wong and Doctor Stephen Strange—protectors of the Time Stone. Contained within the Eye of Agamotto, the green gem can alter and manipulate the past, present, and future. Doctor Strange wears the ancient relic around his neck.

◀ CHANDLER









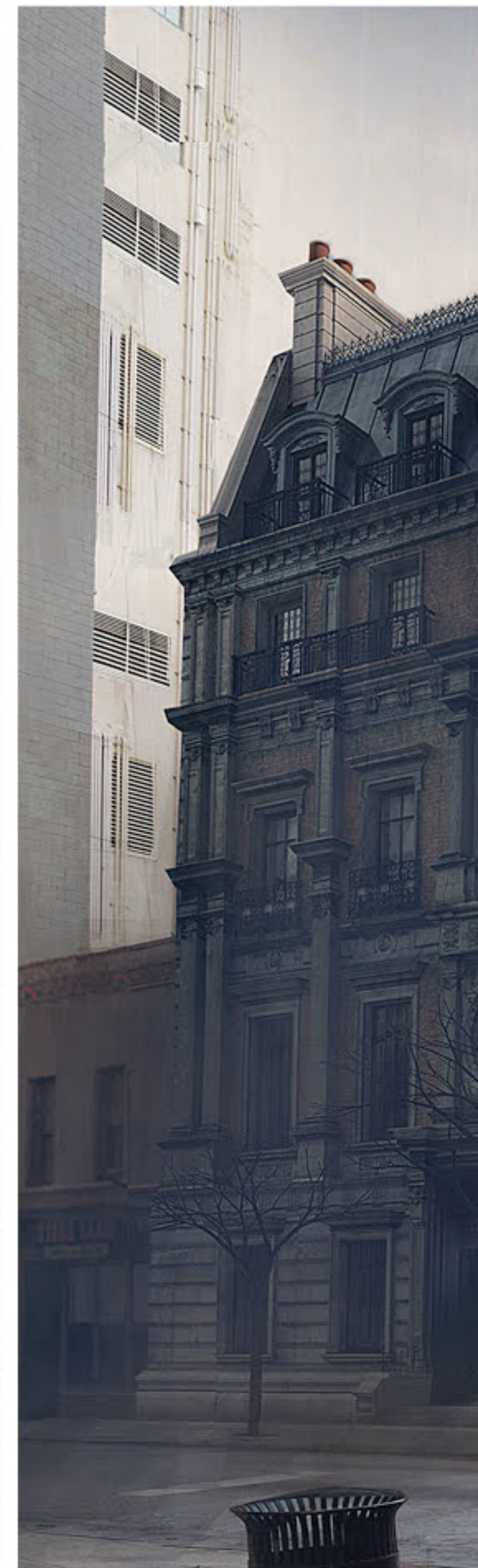
Back on Earth, Bruce Banner immediately tells Doctor Strange and Wong to get Tony Stark. Opening a dimensional gateway, Strange quickly whisks Stark to the Sanctum Sanctorum to discuss the oncoming threat, but their conversation is cut short by the arrival of a Q Ship. "Nobody gets to rest in this film," Co-Director Joe Russo says.

"Strange, Tony, Banner, and Wong get about two minutes of exposition out before the story comes to them, and now they're in motion. And you'll watch each sequence as we introduce characters. Each one has their own inciting incident that sets them off on the path toward Thanos."

Ebony Maw and Cull Obsidian arrive in New York to obtain the Time Stone on behalf of Thanos—a deliberate decision by filmmakers. “In the story structure and the design of the thing, we did not want to have Thanos himself going to six different places, punching six different people in the face, getting six stones, movie over,” Co-Writer Stephen McFeely says.

“Not only for repetition,” cowriter Christopher Markus adds, “but you don’t want people to fight Thanos until the very end.”

AVENGERS: INFINITY WAR



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IRONMAN

AVENGERS: INFINITY WAR

Tony Stark has faced everything from aliens to Ultron since becoming Iron Man, but nothing could have prepared him for the battle ahead. Although the Avengers are fractured, Tony will need the help of his old friends—as well as some new ones—to defeat Thanos. He'll also need a new Iron Man suit.

"The Bleeding Edge was something that we talked about for a long time," Marvel Studios Executive Vice President of Physical Production Victoria Alonso says. "We wanted to have something that was tighter to the body, that he could command on the go, that didn't require him to suit up elsewhere. He could do it just by tapping the RT, and create different weapons that come from the suit itself so he could defend himself—because don't forget, he's never had to face someone like Thanos."

PREVIOUS STE SAUNDERS

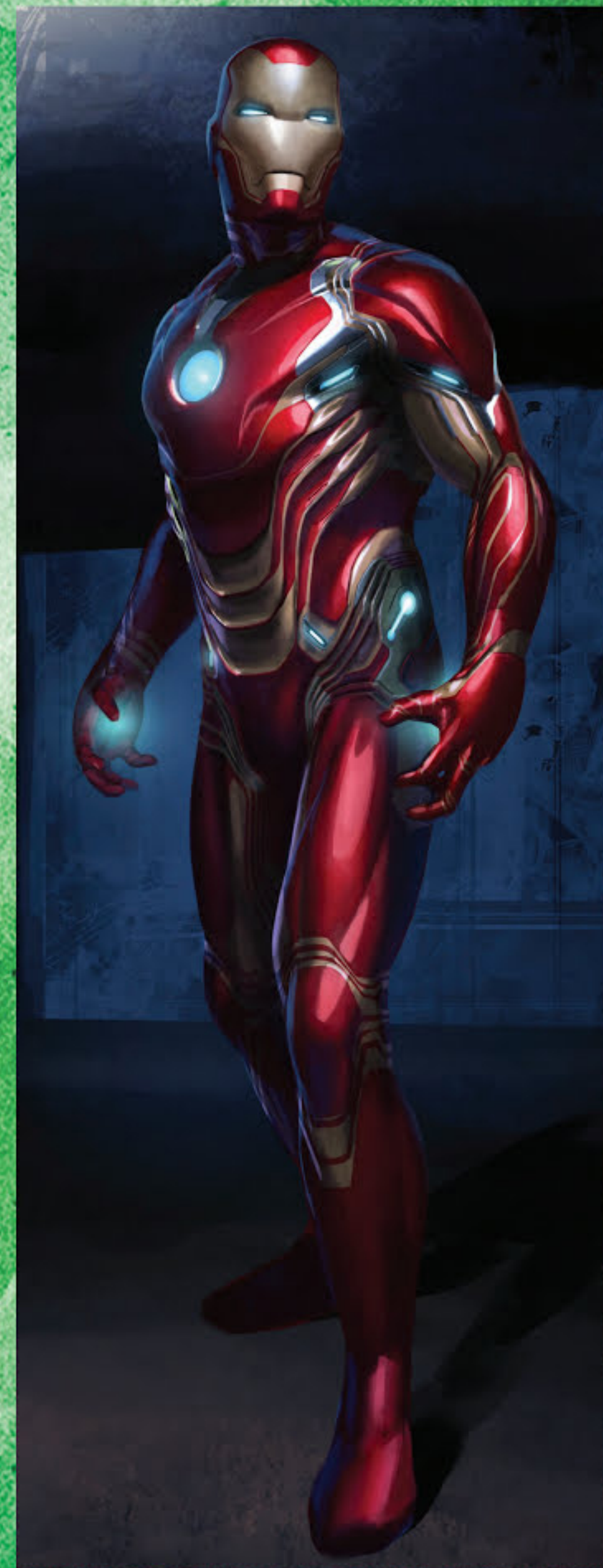






"The main challenge for the Bleeding Edge armor was that, for the first time, we had something completely different," Visual Development Concept Illustrator Phil Saunders says. "Every Iron Man armor we've ever had has been designed around advanced manufacturing technology: stamped metal plates and casts and molds, metal machinery—the kinds of forms that we expect to see from automotive and aerospace. So there's a lot you can hang your hat on in terms of form language and technology that you can mimic in your suit that people will instantly look at and go, 'Yeah, that seems right. That makes sense.' But this was something completely different. This is liquid metal. And when you're dealing with liquid metal and nanotechnology, you're not going to use nanotech to form bolts and screws and rigid sheet metal panels and stuff like that. It just doesn't make any sense. So the first thing we were thinking about was, 'Okay, how do we maintain something that's still grounded as an Iron Man suit, but it makes sense in that it's liquid metal?'"

"I just tried a bunch of different approaches to how you would work out something like this. You don't have to have rigid panels with cuts or gaps in between and tech on the inside in the traditional sense. All my studies were ways of trying to create gaps between areas that would be rigid, and then areas that would be more flexible, but in an organized way that still felt structural. I played around with different ways of having accordion-like areas rather than actual break lines between panels—having areas that were soft, but had parallel ridges that would expand and contract. That informed the language of it."





AVENGERS: INFINITY WAR





"This image and the different variations were an exploration of a more organic-style suit for Iron Man," Concept Artist Adi Granov says. "With the idea of much more advanced technologies and materials used in the suit, I was considering memory materials that could alter shape and form as well as be more close-fitting to the human body than the previous designs. Additionally, these are early explorations of the potential the suit would have to form weapons and/or have modular attachments added to it to provide extra power, speed, and so on. The challenge was to push the design as far as possible while retaining visual links going all the way back to the Iron Man Mark III suit."

GRANOV ■







**"I WAS CONSIDERING MEMORY
MATERIALS THAT COULD ALTER SHAPE
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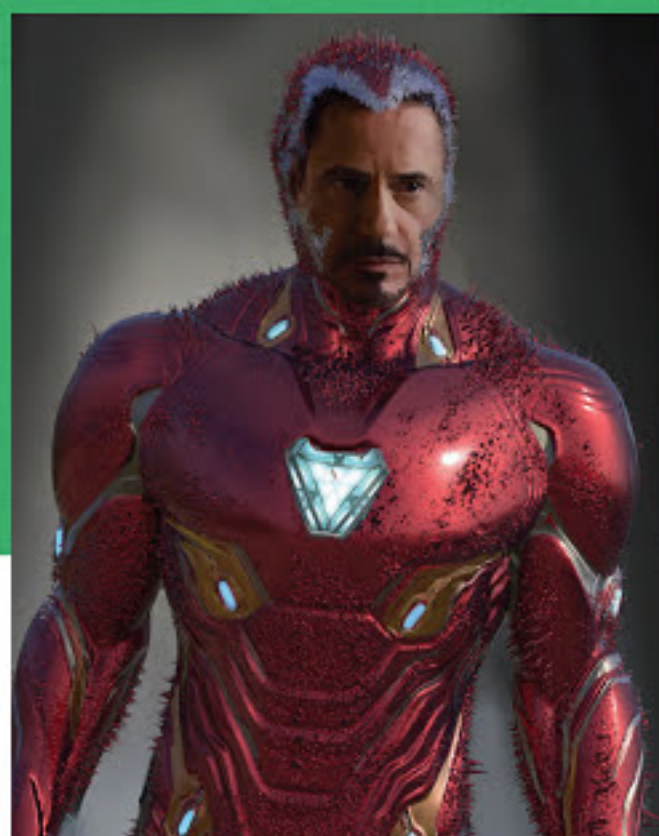
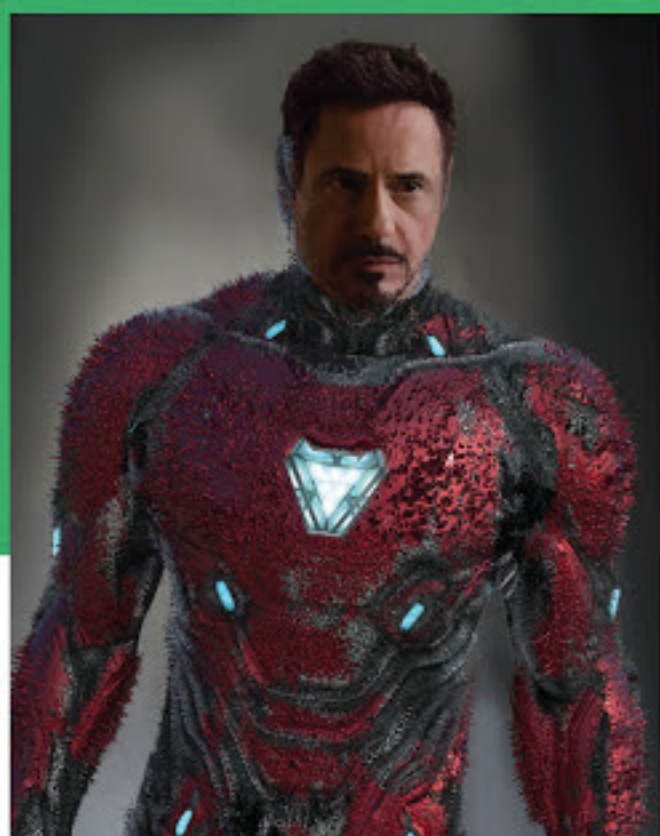
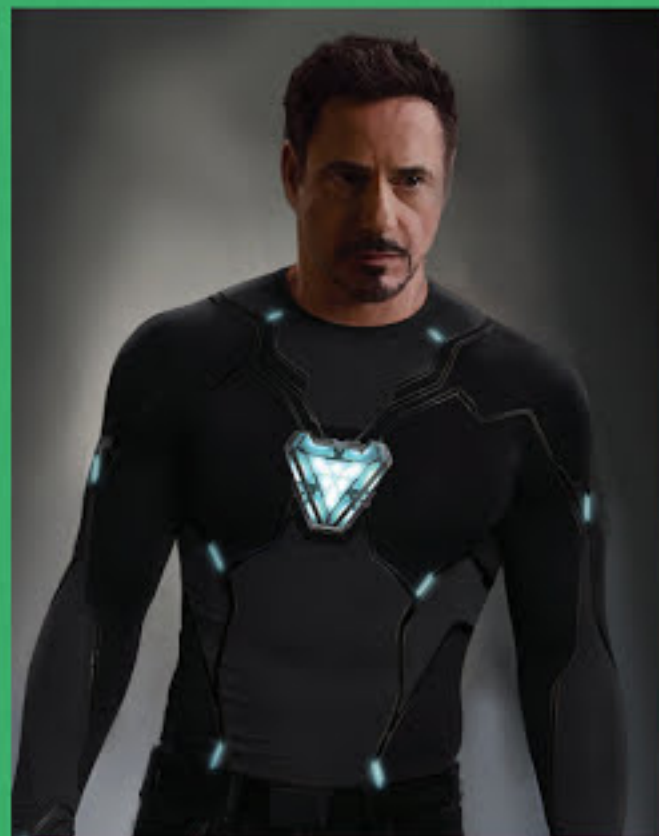
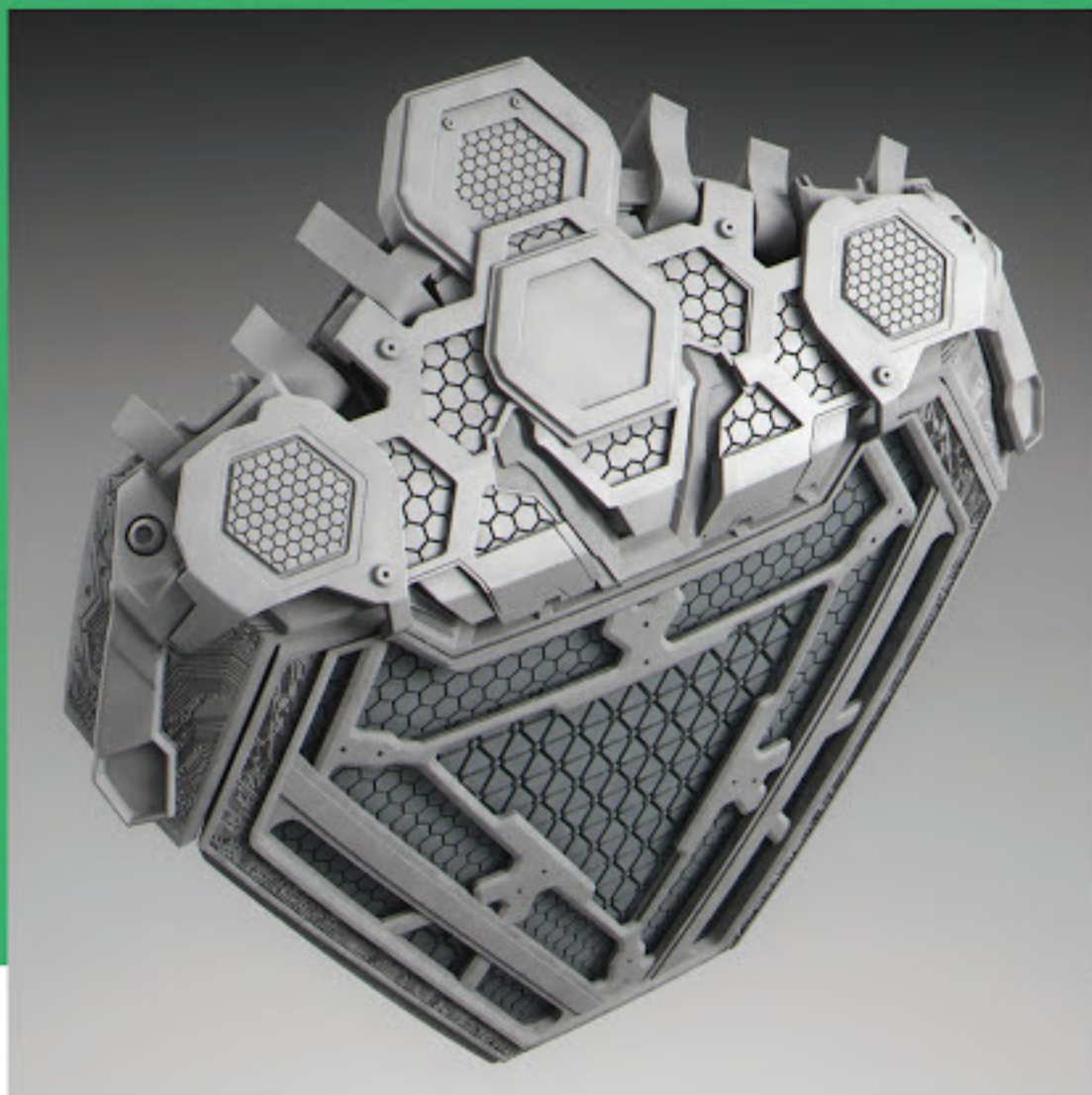
"I spent a lot of time thinking about and illustrating how the suit would form—wanting to get a sense that even though it's liquid metal, it's not one large, cohesive liquid metal," Saunders says. "It's actually forming all the anatomical hairs underneath. There's sort of a neurological layer and a circulatory-system layer that gets formed, and then a layer of musculature."





"For the RT itself, part of the mandate there was that they wanted a certain amount of bulk associated with it so that we had a sense that there would be somewhere where all

of this nanotech is coming from," Saunders says. "So it would have to feel bigger; the enclosure around it needed to feel bigger."



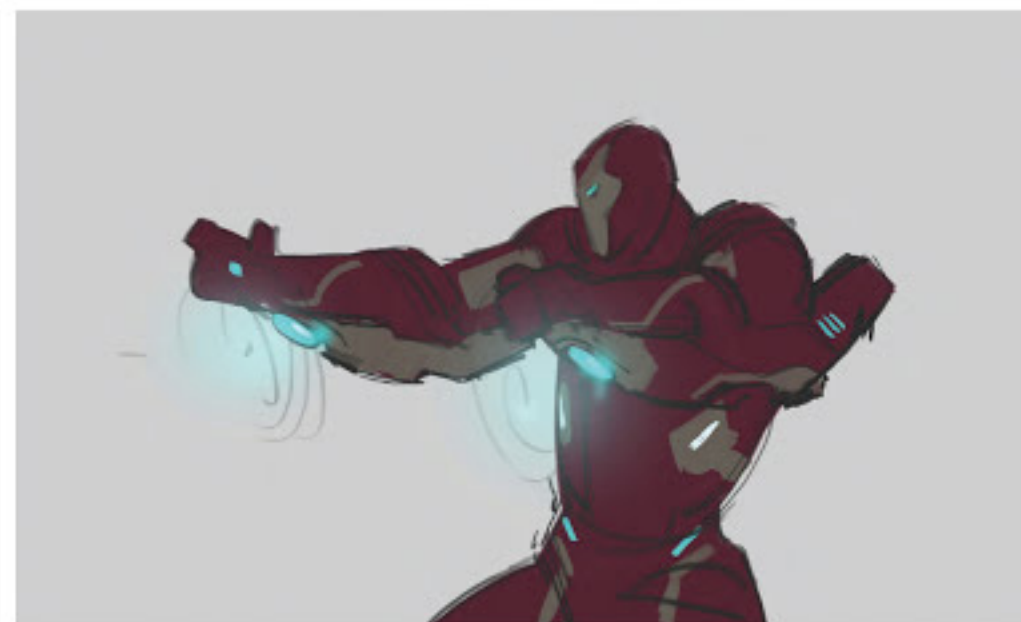
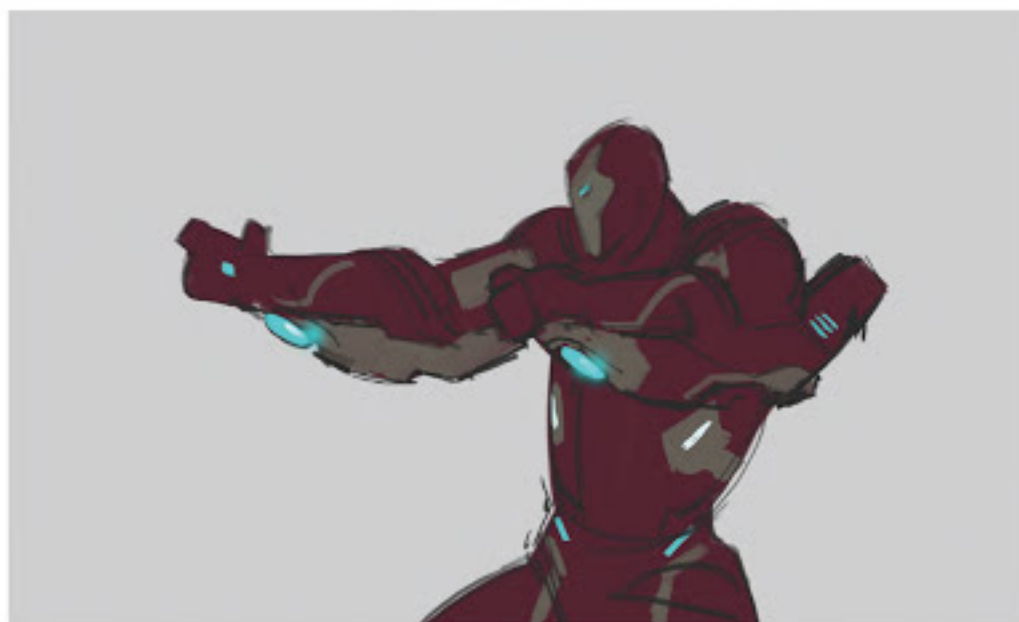
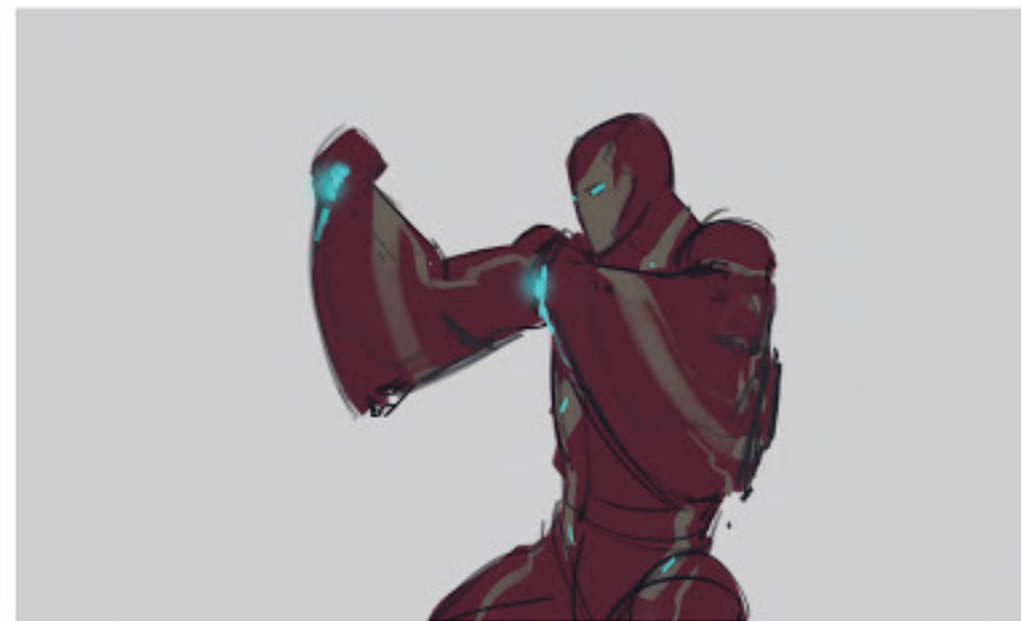
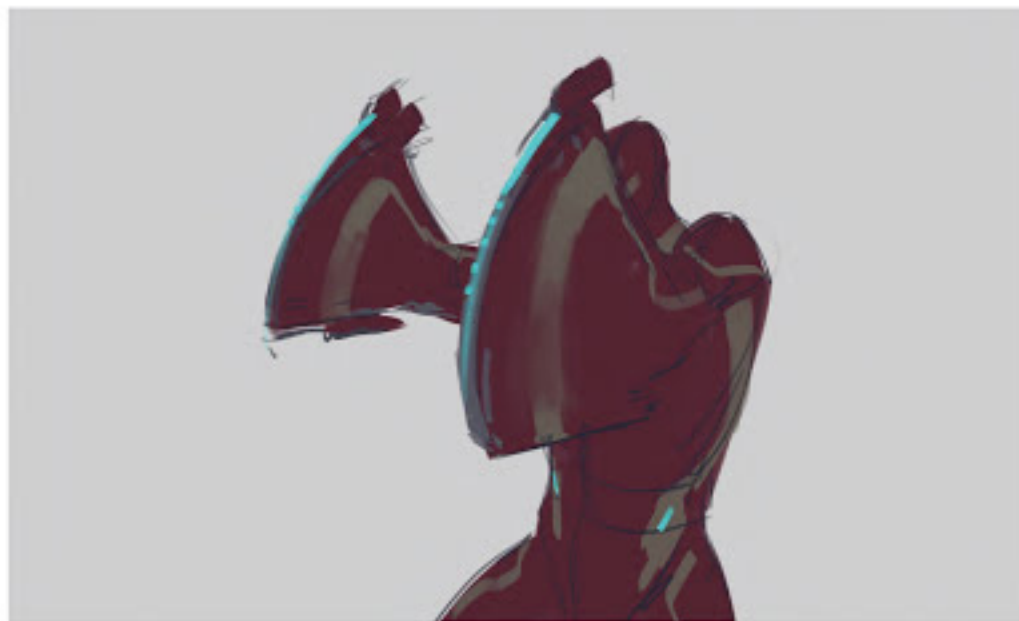




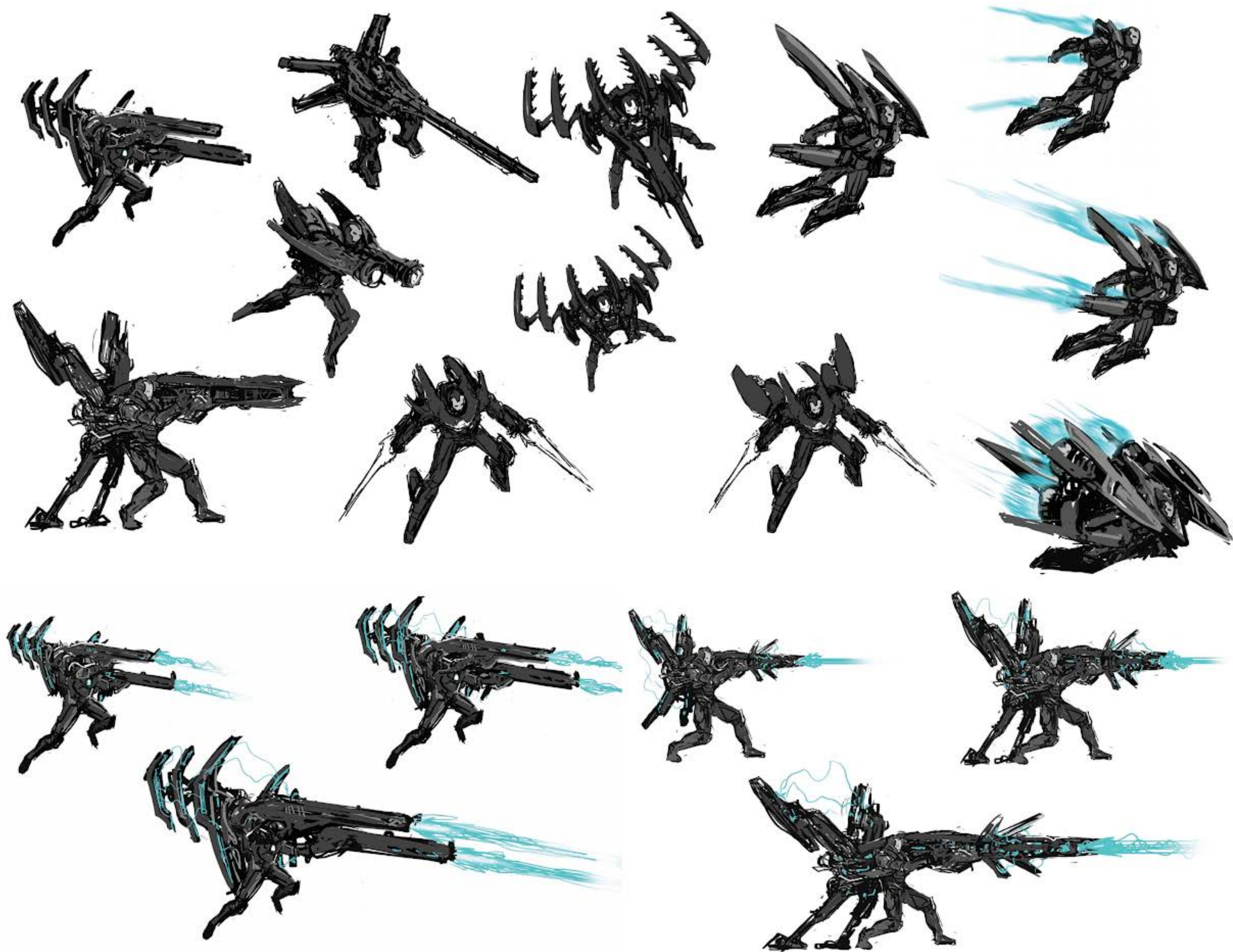


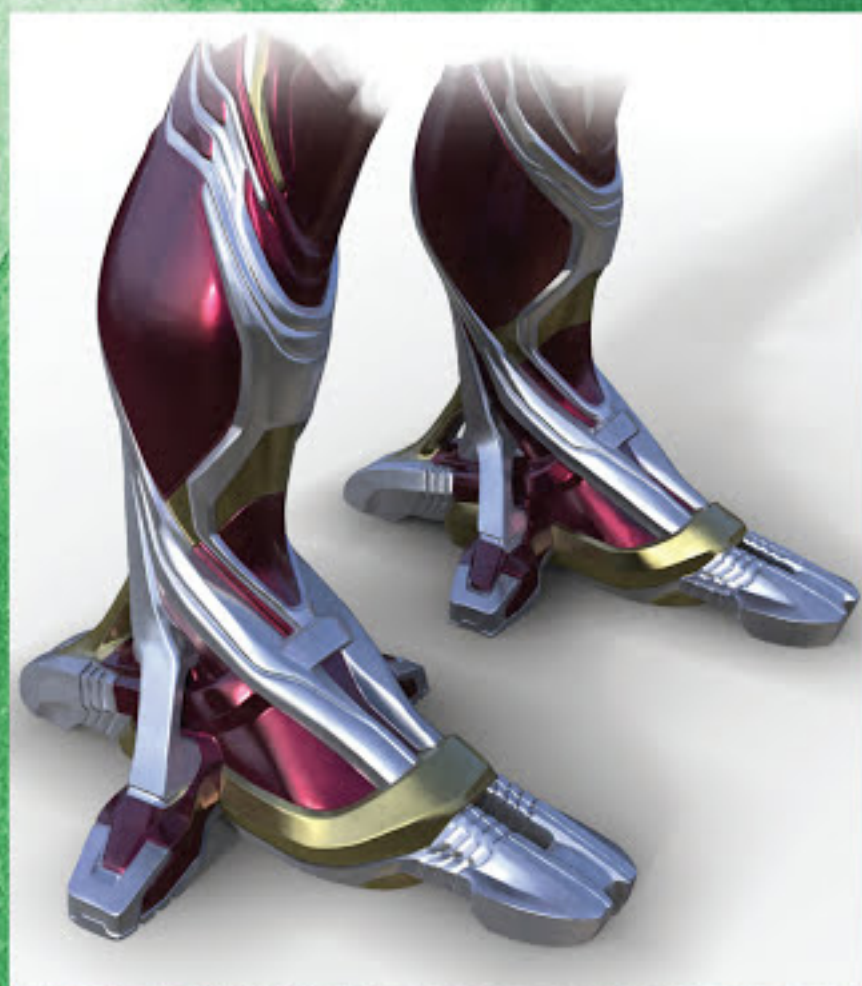
"The Iron Man superweapon shows off the capabilities of the nanotech suit, both in terms of firepower and how the suit can morph into new forms," Concept Artist Josh Nizzi says. "In order to explore the limits of how much to change the overall profile and massing of the Iron Man suit, I did a number of roughs. These were helpful to dial in how far to push the designs but still maintain the right level of realism."





"The initial roughs helped us to figure out general ideas for how the superweapon would look," Nizzi says. "I then took the chosen roughs and did variations exploring how large the weapon should be. From there I was able to do a more refined image where I wrestled with how organic or mechanical the forms should be. We wanted the weapon to look powerful, high-tech, and sleek, but not go so far into sci-fi that it ended up looking like magic."





Artists were mindful of the limitations of Tony's new technology. "We had a lot of discussions about what Tony could do," Saunders says. "For example, we wanted his weapons to all be repulsor or energy, rather than slug-throwing, so he's not depleting matter by forming and shooting bullets or anything like that—though he did form some missiles, but we kept that fairly limited. And then we had a lot of discussions about how much conservation of matter there was—how much can he expand his suit and build things onto it without people wondering, 'Where is all this matter coming from?' I think there's a built-in range. The assumption that he's carrying much more matter in his bones, or in his RT, than you see—it's a little bit magical. Who knows where it's all coming from."







Web-swinging by to lend a hand is the Amazing Spider-Man himself, Peter Parker—who eventually dons the Stark-designed Spidey suit dubbed the Iron Spider, first teased at the end of *Spider-Man: Homecoming*. *Avengers: Infinity War* marks the first time Peter wears this iconic suit from the comic books on the big screen. “Spider-Man doesn’t have a huge amount of costumes from the comics,” Marvel Studios Head of Visual Development Ryan Meinerding says. “There are ones that are iconic, but they’re usually

based on another character or a specific time in Peter Parker’s life or a different character’s life. So whenever there’s a suit that really aligns with the storytelling of the movie—meaning a suit that Tony Stark would have given Peter Parker—it’s a real joy to know that there’s a suit like that in the comics.

“Using the Iron Spider as reference from the comics, I was just trying to work in themes that I knew the Russo brothers would respond to. I know they had

always wanted a red-and-black Spider-Man suit in *Civil War*, so I was trying to find a way to turn the Iron Spider from the comics into that. The Iron Spider in the comics has gold, bulbous eyes, and I felt like I really wanted to hold on to the Romita eyes that we established in the previous suit design. So taking that red-and-black theme, incorporating some gold, and then trying to keep the same head design—specifically the eyes—was kind of why we landed where we did.”

SPIDER-MAN







"The choice to do the legs in the movie did not come about upfront," Meinerding says. "It was essentially, 'Let's do an Iron Man-based Spider-Man suit.' So I was doing versions of that and trying to find a happy medium between a Spider-Man suit and an Iron Man suit, and it was only later that the decision to actually put the legs on it came in."





"I had also done leg designs that had more red and black mixed in with them, because I was trying to treat the nanotech suit as being an overall aesthetic that would apply to the legs as well as to the suit, but I think they were looking for ways to sort of pop the legs a little bit more against the suit and against the environment, and doing them as the gold pincer legs really worked out for them."





"It was an interesting and fun design challenge, and I think he definitely feels like a different Spider-Man in this movie," Meinerding says.

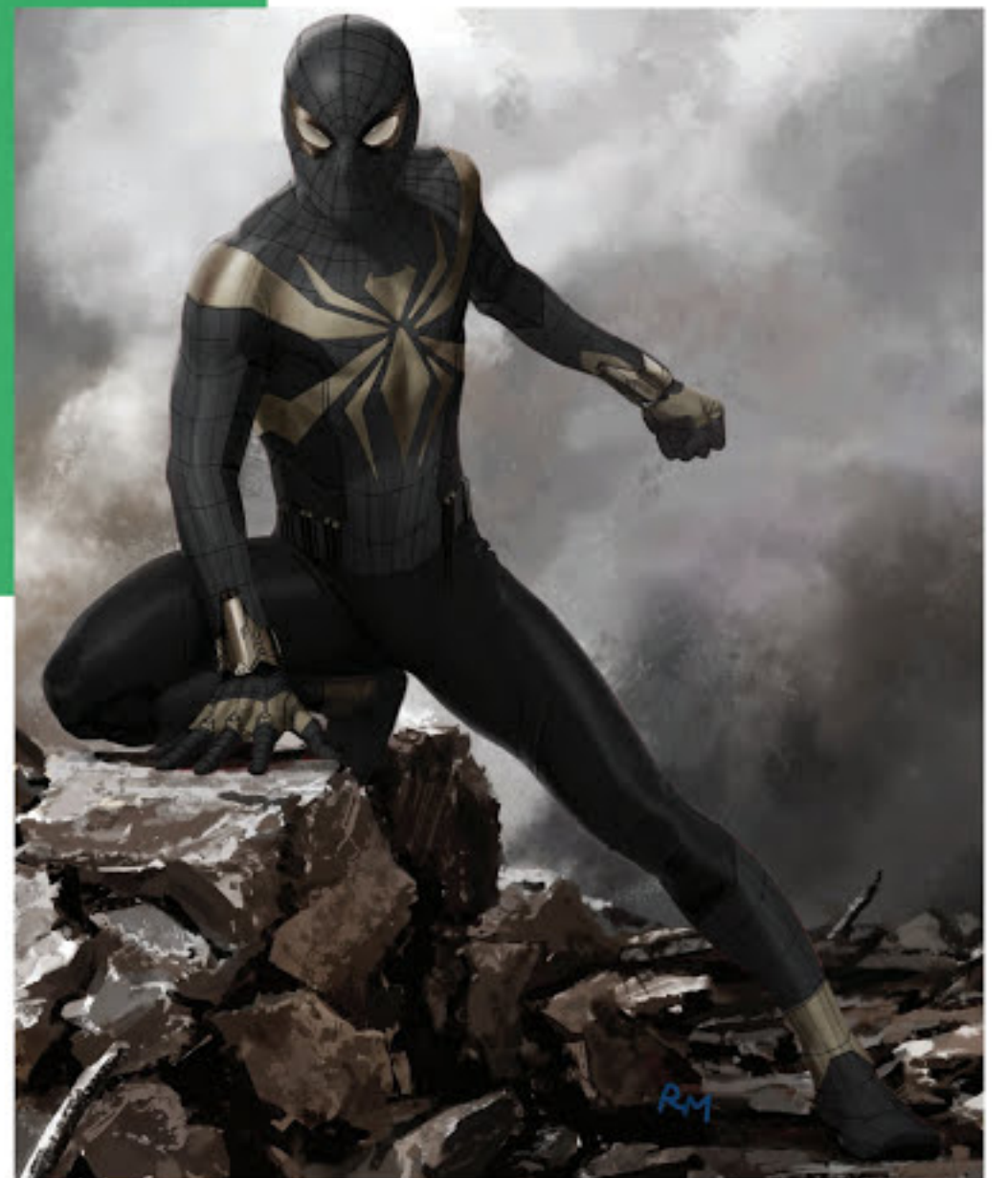
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"...HE'S MOVING
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AVENGER..."
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"It allows him to feel like he's moving away from being just a friendly neighborhood Spider-Man and actually becoming an Avenger—which is a huge story point, and one that I was happy to help contribute to."

MEINERDING ■



NEW YORK GROOVE



AVENGERS: INFINITY WAR

TOP ORTIZ; BOB COM MEINERDING ▲ MEINERDING ▲



"I pitched a number of other suit designs that were closer to the comics," Meinerding says. "But it felt like people were reasonably willing to go in slightly new directions."

This concept is based on the Iron Spider as it appeared in *Amazing Spider-Man* #529 (2006).

RM



Q SHIPS

Launched from Thanos' *Sanctuary II*, the Q Ships are the Children of Thanos' main mode of transport across the galaxy. "Priority was to find a ship suitable for its complex captain, Ebony Maw, which also needed to be a memorable part of Thanos' fleet," Concept Artist Paul Chandler says. "Since the plan was to create an armored transport vehicle, I played around with an idea drawn from the ancient Athenian

trireme design, which has a battering ram at the bow. We looked into finding an energy and function to it, and also looked at [Production Designer] Charlie Wood's reference of World War II ships. We felt the circular shape with a sculpted front worked well, and since the circle was a fitting shape for the general narrative, Charlie pursued this design. Resembling the letter Q, this ship invariably gave a name to itself."





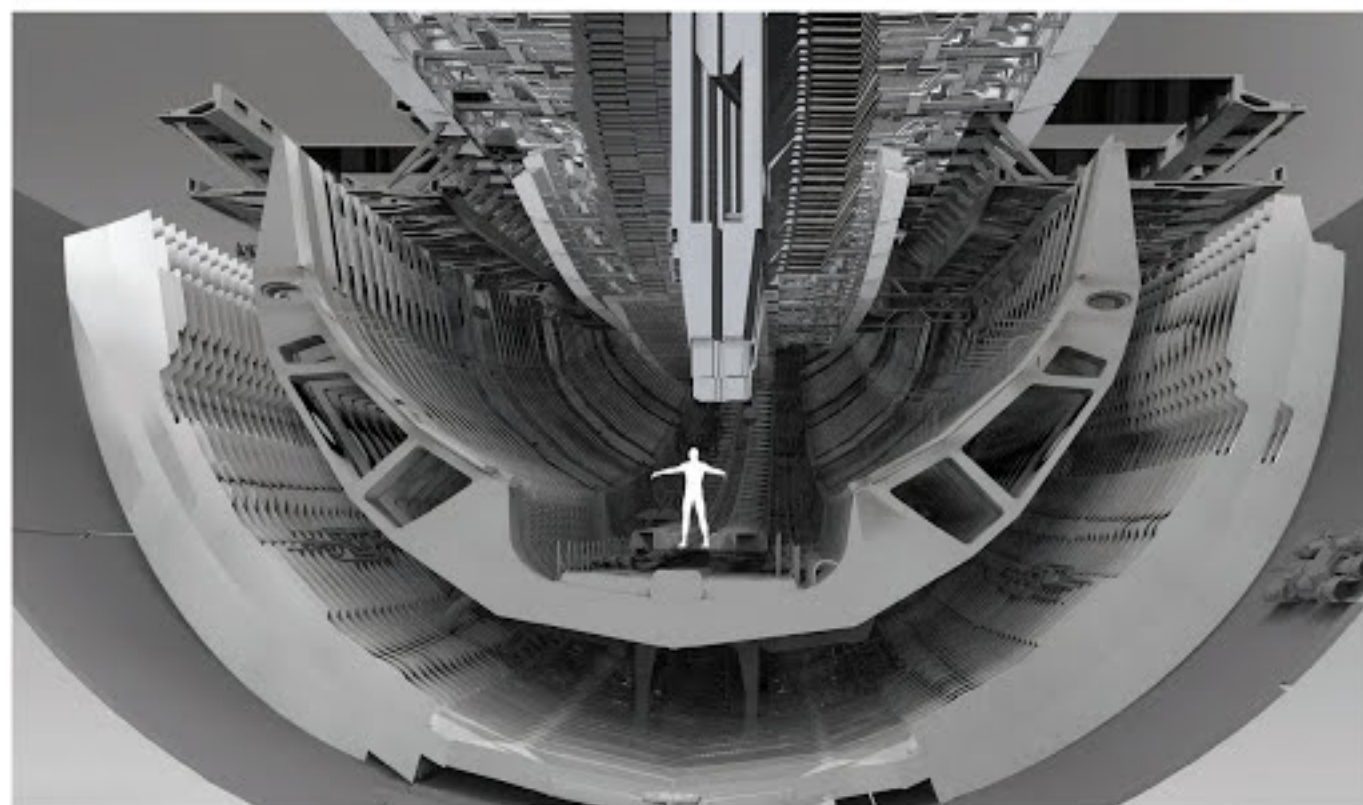
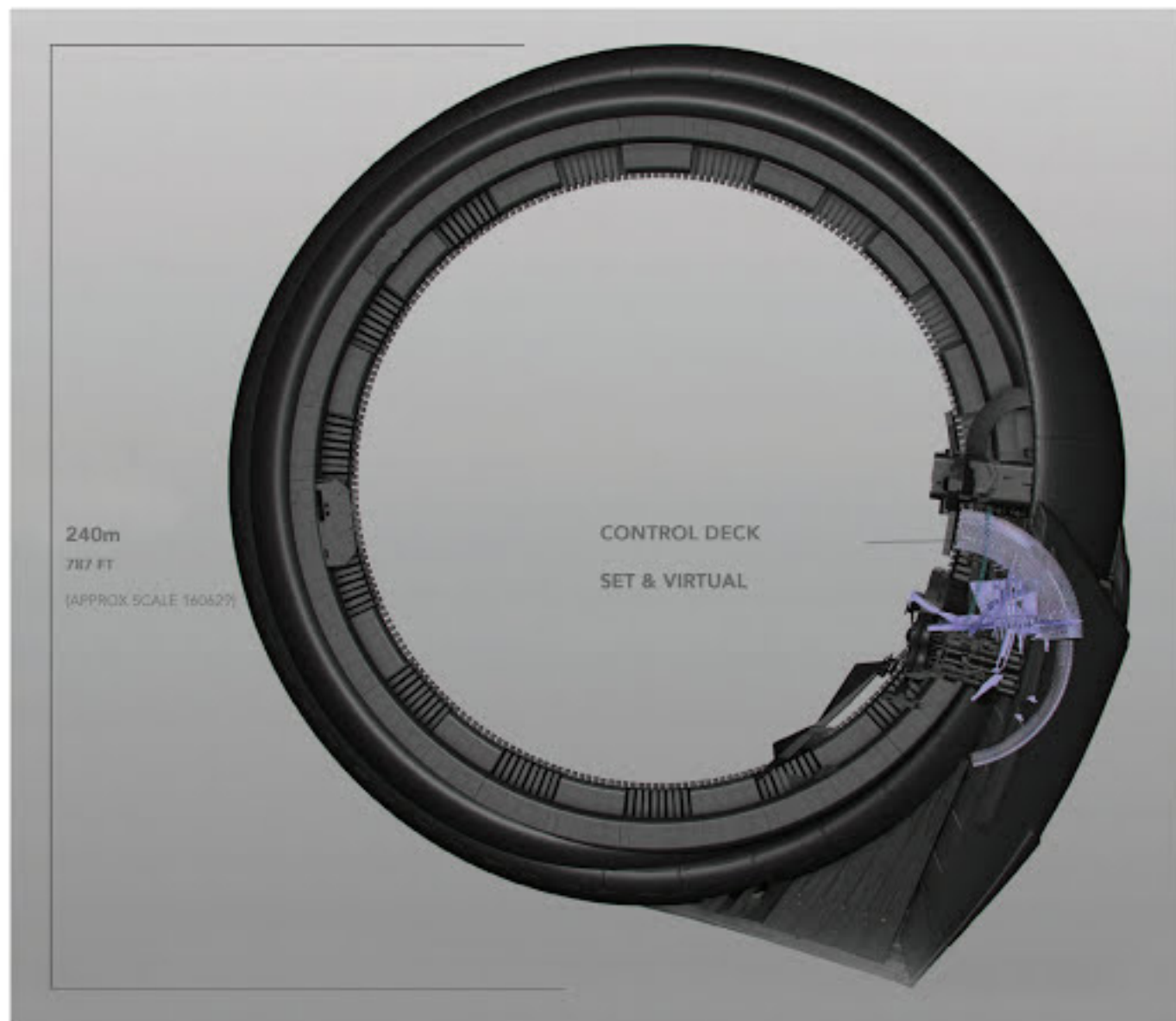








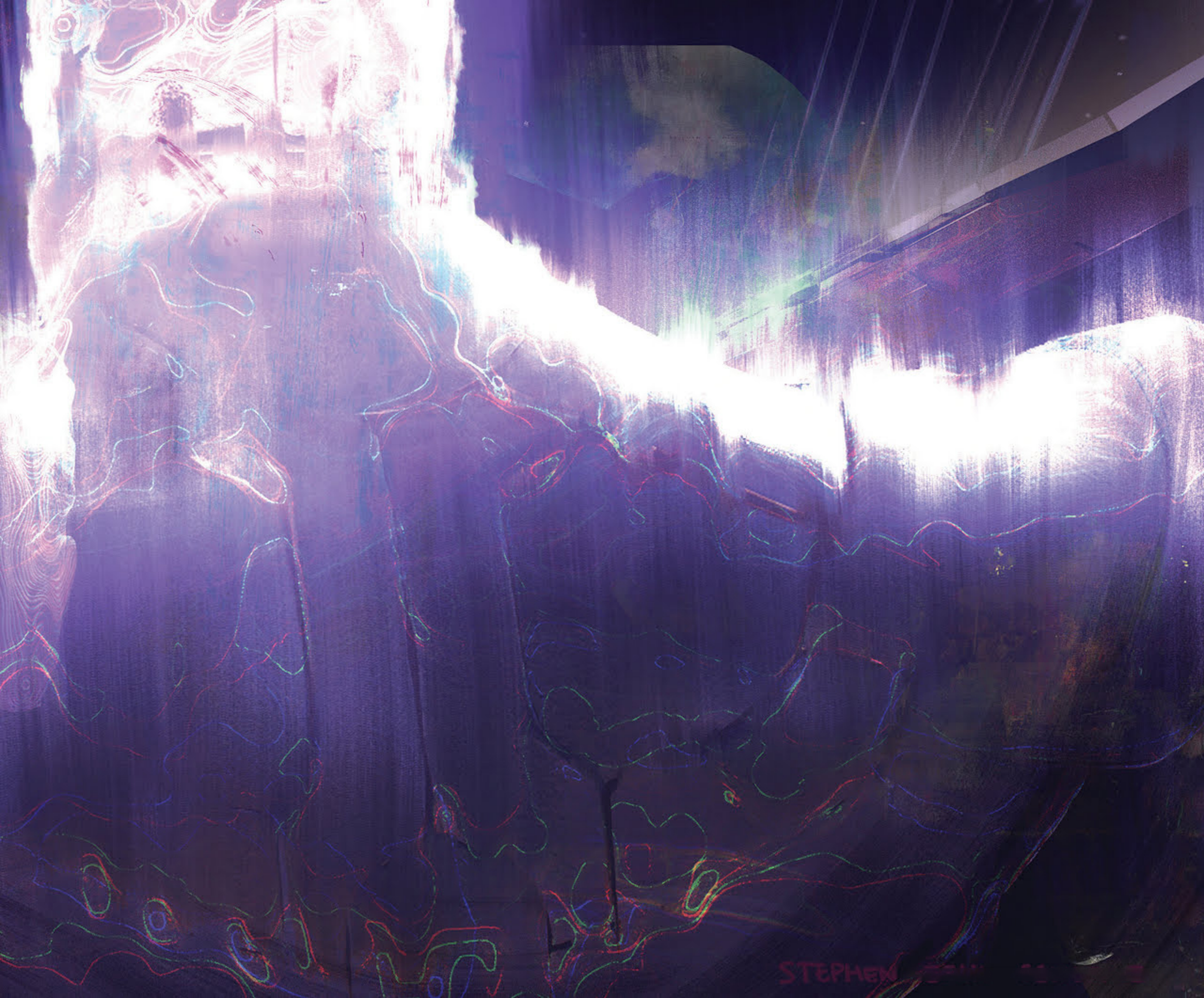




"Once the design was established, some new ideas were bounced around to see what potential the Q Ship could have with a circular hull and energy dissipating from these enormous spinning magnetic belts," Chandler says. "Charles Wood pushed for it to have a new technology and metals unfamiliar to Iron Man. In keeping with Stan Lee, who advocates for new technologies and providing 'something to look up' in his creations, I looked at an existing theory called Alcubierre warp drive as a template to work with and proposed the keyframe art with this technology as a visual."







STEPHEN





"Charles Wood, was keen to establish a sculptural and textural look for this interior which would be otherworldly yet rusting and slightly familiar in military function," Chandler says. "We looked at various tanks with heavy metal elements and striking ceramics with [Supervising Art Director] Ray Chan and the art directors. We looked at a possibility of an interface that could be liquid-like with graphic elements. My initial proposition was a control bridge with a series of acute angles set toward some huge biometric controls. My favorite thing in this ship are these huge egocentric controls that could be accessible only to the powerful arms of Ebony Maw.

"Spider-Man and Iron Man are plotting an attack on Ebony Maw and to take over the ship after freeing Doctor Strange, but soon find out the second part of this plan is not so straightforward!"

"Instead of retreating back to Earth, Tony believes they need to bring the Time Stone to Thanos because this is the only way to stop him," Executive Producer Trinh Tran says. "He butts heads with Doctor Strange a bit because Doctor Strange wants to protect the Time Stone by bringing it back to Earth and feels the fight should be there. Ultimately, he agrees Tony may be right, which is why they head to Titan."



“DOCTOR STRANGE
WANTS TO PROTECT THE
TIME STONE BY BRINGING
IT BACK TO EARTH.”

STAUB ▶





SPACE

Before the *Statesman* was destroyed, the Asgardians aboard sent out a distress signal. Answering the call, the Guardians of the Galaxy fly through the carnage searching for survivors.

They find Thor, battle-weary and near death. The Guardians manage to revive him, and he tells them of Thanos and his quest for the Infinity Stones. Thor knows the Reality Stone to be on Knowhere in the hands of the Collector, but he sees a different path to end Thanos' quest.

"At the end of *Ragnarok*, Thor lost pretty much everything, and he has a new family," Executive Producer Trinh Tran says. "In the beginning of *Infinity War*, we see more devastation in his part where Thanos takes over the ark and just completely wipes out half of Asgardian life. One of the biggest challenges was, which kind of characters do we want him to interact with? And we thought Thor needs a really big purpose. He's lost his hammer in *Ragnarok*. What can he do in order to be integrated into this story with Thanos? What's his big purpose? Well, he needs the weapon, the one weapon that can destroy Thanos. And so we set him off on that journey, and we were thinking which other characters would be fun. What would be a fun, dynamic relationship to put him against? And we thought, well, Rocket and Groot are super fun and lighthearted in the Guardians. So let's pair them up with Thor and bring them into that journey and see where that goes."

Meanwhile, the other Guardians chart a course for Knowhere.





GUARDIANS' SHIP



The Guardians' original galaxy-saving spaceship—the *Milano*—was totaled after an crash-landing in *Guardians of the Galaxy Vol. 2*. The Guardians ended that film with a slightly larger, M-class Ravager ship.

Production Designer Charles Wood led the team that developed the *Milano* for the first *Guardians of the Galaxy* film; he did the same for *Avengers: Infinity War*. “Charlie’s two main restrictions on the design at first were practical,” Concept Artist Paul Catling says. “Firstly, the cockpit on the *Milano* was expensive, and so it was deemed prudent to reuse it. The second was that Ivan Weightman’s excellent pod

ship was to fit within the M Ship’s belly. Both Ivan and I experimented with moving the cockpit around the surface of various shaped craft from rear to fore using symmetrical and asymmetrical layouts. As with all these concepts, after many failed ideas, a particular image gains traction. Charlie has often nudged his artists toward the beautiful, curved, chromed surfaces of experimental aircraft of the 1950s and ’60s. When one of my concept images inspired by a 1950s bomber excited Charlie, I embraced this sense of a nostalgic future that was also prevalent in the soundtrack and tried to produce a craft that was futuristic but grounded in the past.”





AVENGERS: INFINITY WAR

IRON MAN



"Roberto [Castro]'s iconic *Milano* design seemed very futuristic and very solid, almost as if it had been machined from an enormous billet of some exotic metal," Catling says. "My goal was to take the *Milano*'s overall design and assume it had been manufactured by some older technology—a sense that it has a mechanical substructure covered in a streamlined skin. The ship's proportions were

pushed, pulled, and stretched to achieve a pleasing shape that paid homage to the *Milano* but felt very much like a different craft. Many of its mechanical components changed little. It evolved into more of a sedan compared to Roberto's sports car.

"Once Charlie decided on a design direction, Quill's ship changed little. The first concept seemed a little dumpy, so most of the time was

spent making it more streamlined; next came developing the details—intakes, vents, and weapons. The rear-vectoring engines became more pronounced and longer as the development went forward; the silhouette developed a swallow-like character, which hopefully gives it a much-needed sense of agility to compensate for its bulk."



Thor takes one of the Guardians' escape pods to fly Rocket and Groot to Nidavellir. "I was asked by Charlie Wood to come up with an interior for a pod," Weightman says. "At the time, the only description in the first draft of the script was in a conversation between Thor and Rocket along the lines of, 'Is this all you could find?' So we knew it had to be quirky and unconventional.

"My initial thoughts were that an escape pod should be a relatively small and nimble craft, and one that might have to operate in all kinds of directions and angles when initially disengaged from another craft. From this, I designed a gimbal chair within a glass dome in 3D so that the pilot could get maximum visibility and there would be plenty of dynamics that might suit the action, character, and humor of Rocket, Thor, and Groot—Rocket flying with acrobatics at

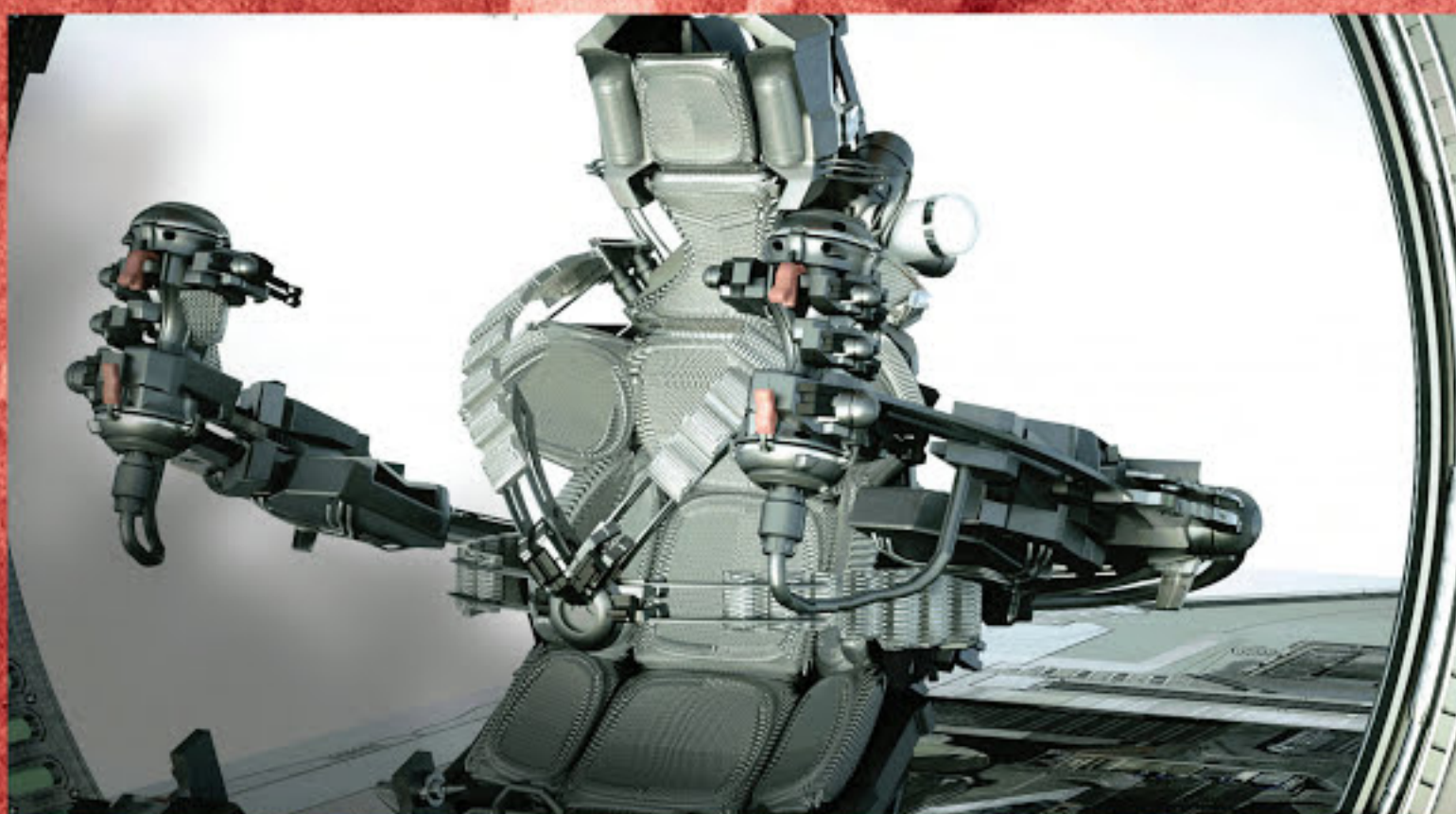
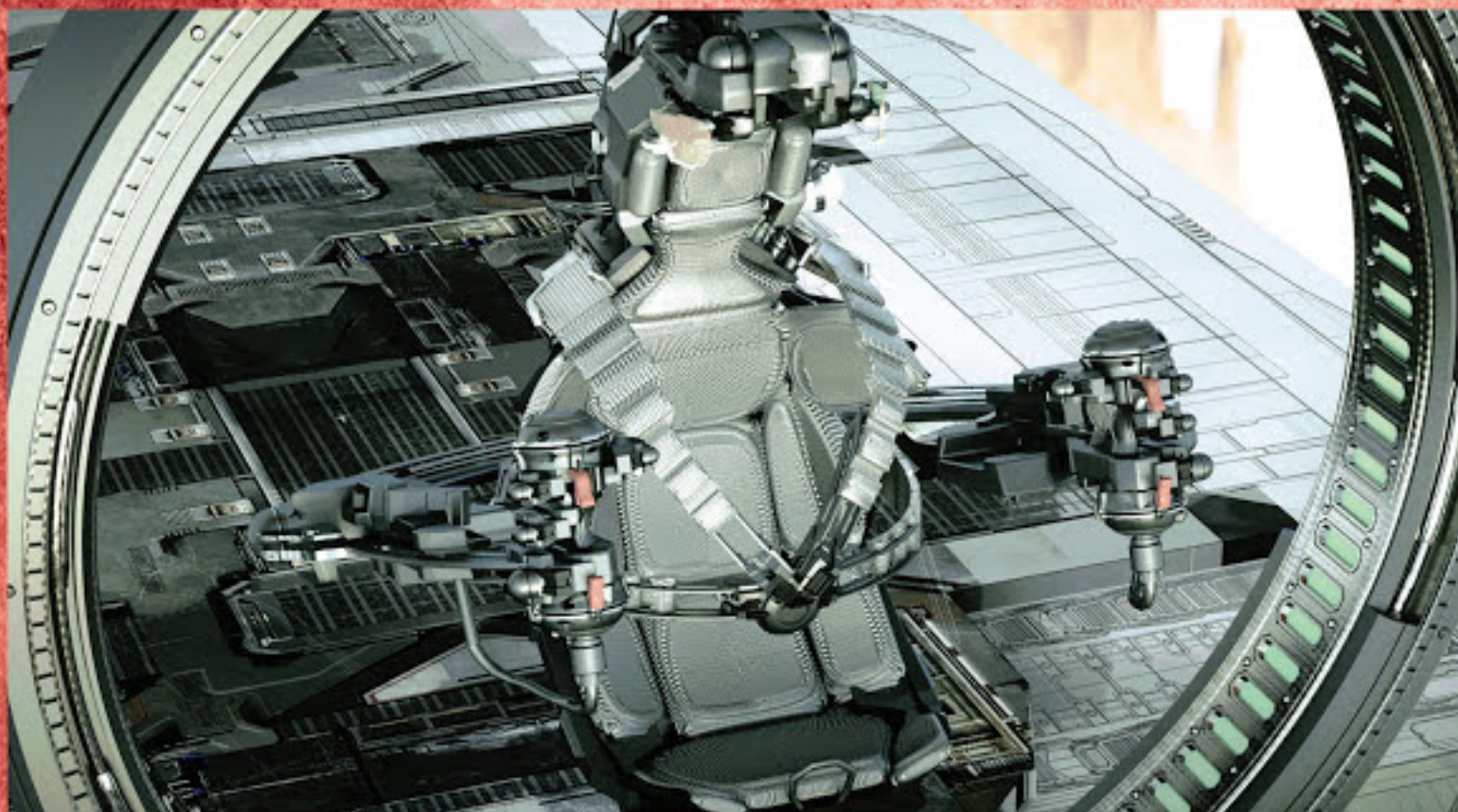
great speed, while the others are bounced around in the back!

"Once Charlie was happy with the initial interior concept, I was given the green light to design an exterior for it, so it really was a case of inside out and form following the function. Inspired by this and a short, stubby, powerful plane from the 1930s called the Gee Bee, I wrapped an engine around the glass dome canopy and from there tried to make a memorable silhouette and a design that would look like it had an operation purpose—a pod, or a small transporter, so it would have lots of potential backstory use within the Guardians' universe. Throughout the design process, I would animate my 3D concepts to show Charlie and Ray how they would work within the scripted requirements."

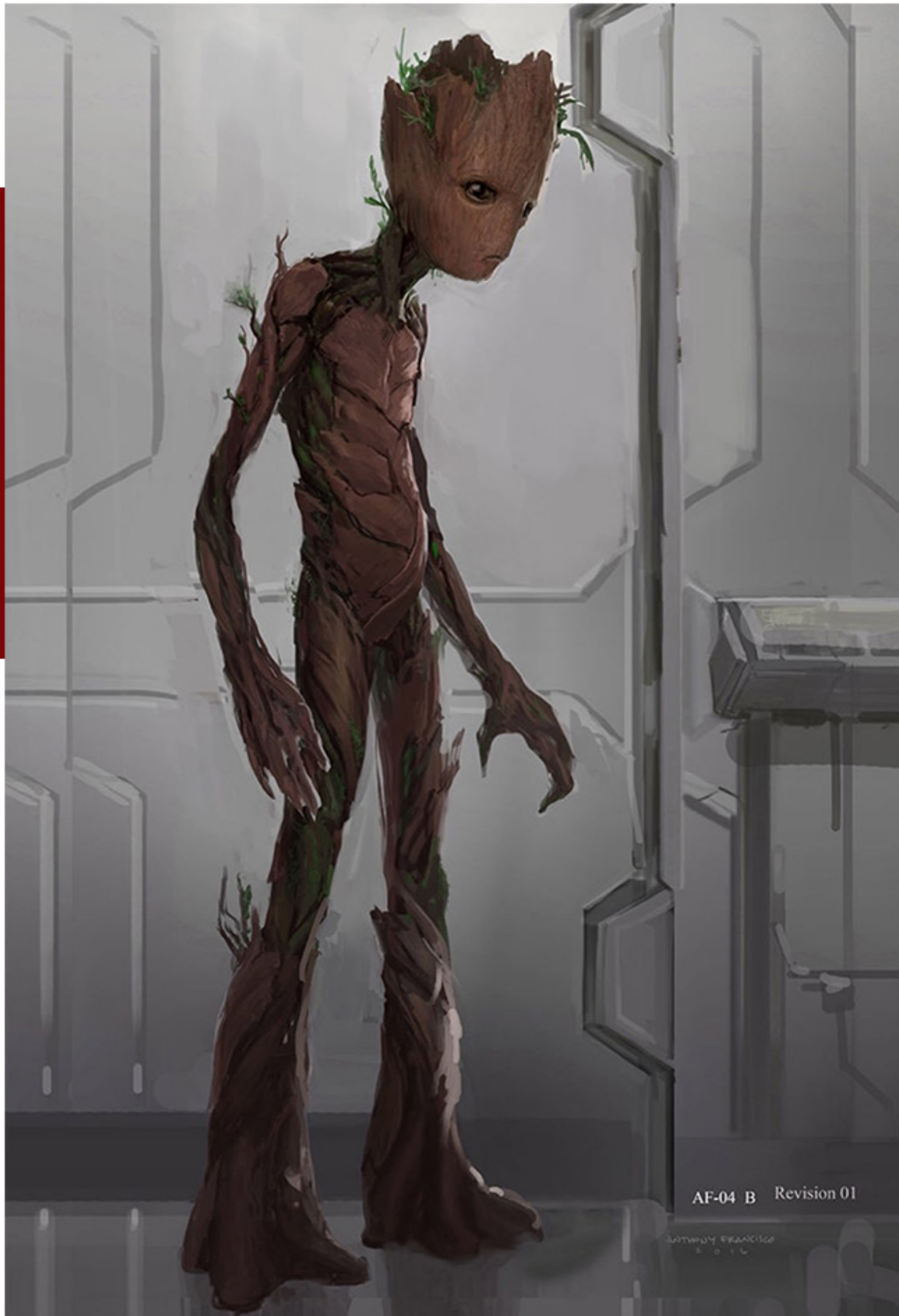
ESCAPE POD

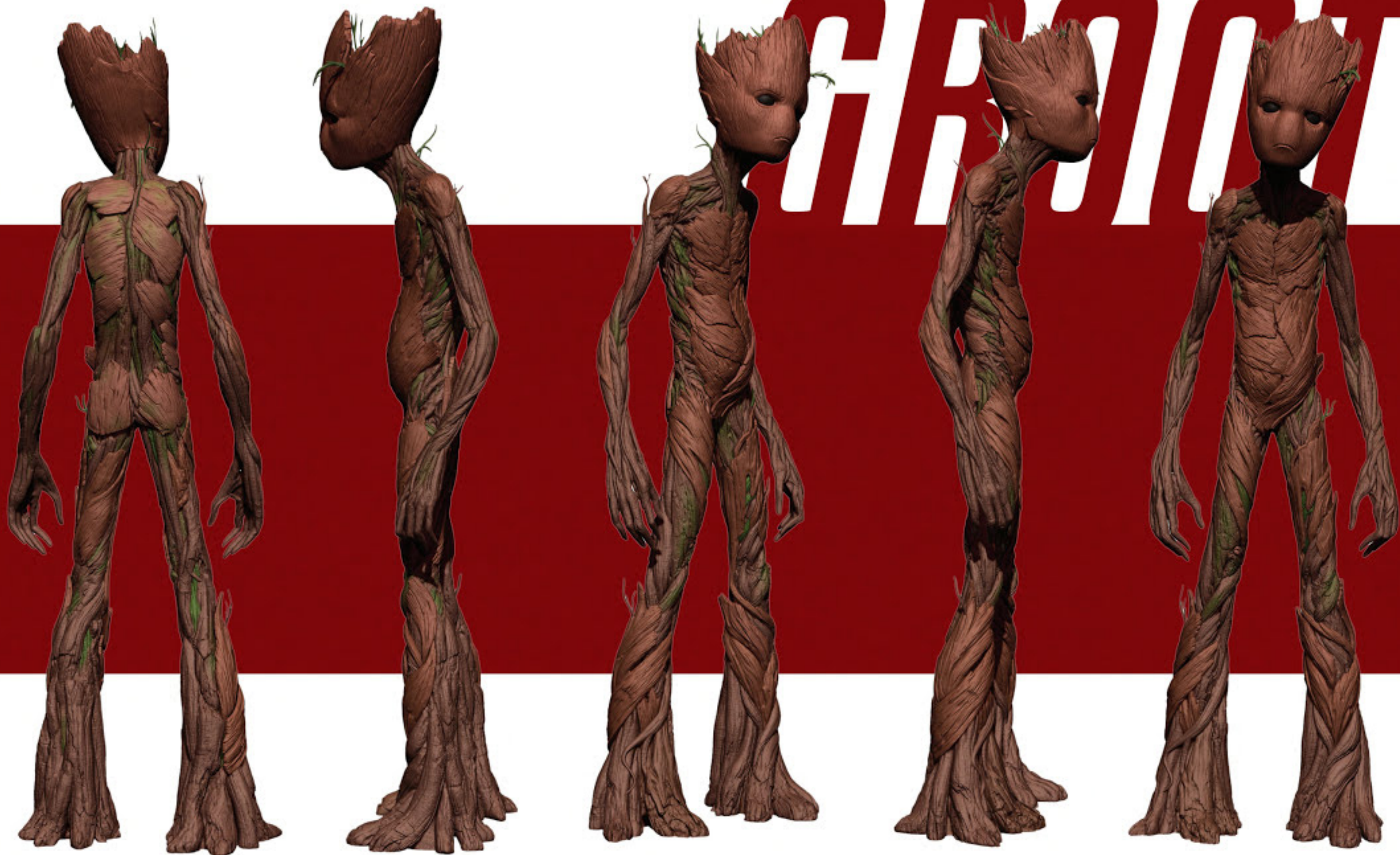




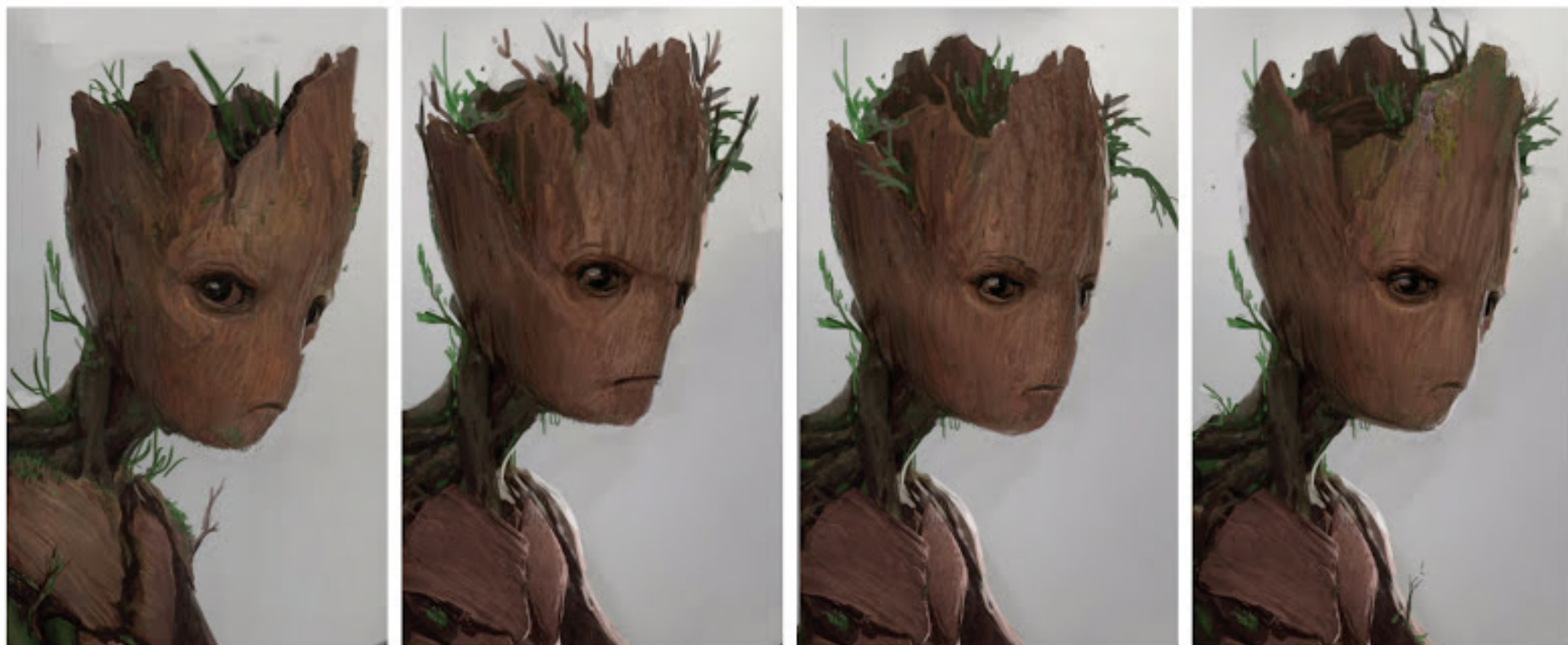


"As with all of the Guardians' vehicles, there is an element of retrofitting and customization," Weightman says. "As the pod's movements would be dynamic, so too should the seat; its ability to cope with all the movement and shock absorption for the pilot would be important. I was fortunate to be given all the character body scans from Visual Effects so I could design and frame shots around these from the get-go, breaking the seat down into functional, adjustable elements around a spine and keeping it fairly minimal so as not to obscure the other characters in the scene—a process that ultimately gave the chair its look. All credit to the Art, Set Decoration, Special Effects, Lighting, and Visual Effects departments for making it all work in the film!"



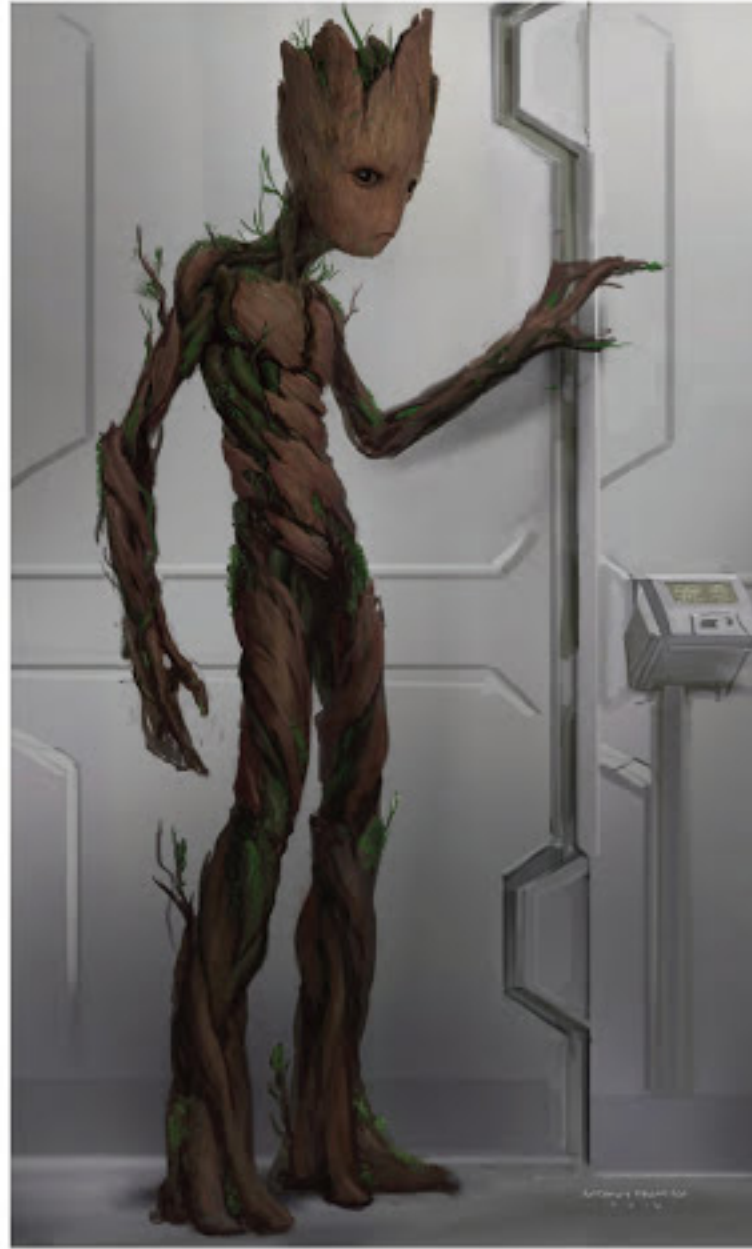


Groot is getting older! Now a teenager, as first seen in *Guardians of the Galaxy Vol. 2*, he's got the attitude to match. "I imagined a kid that was too tall for his age, which made him awkward when he walked," Senior Visual Development Artist Anthony Francisco says. "And I pulled from my experiences as a kid because I used to love playing video games, too, and now my son is just glued to his Switch or iPad. Adding a bit of teen angst to his facial expression made for a very moody Groot. I was fortunate in terms of researching body type because my son has friends that are long and lanky, and I used them for inspiration."



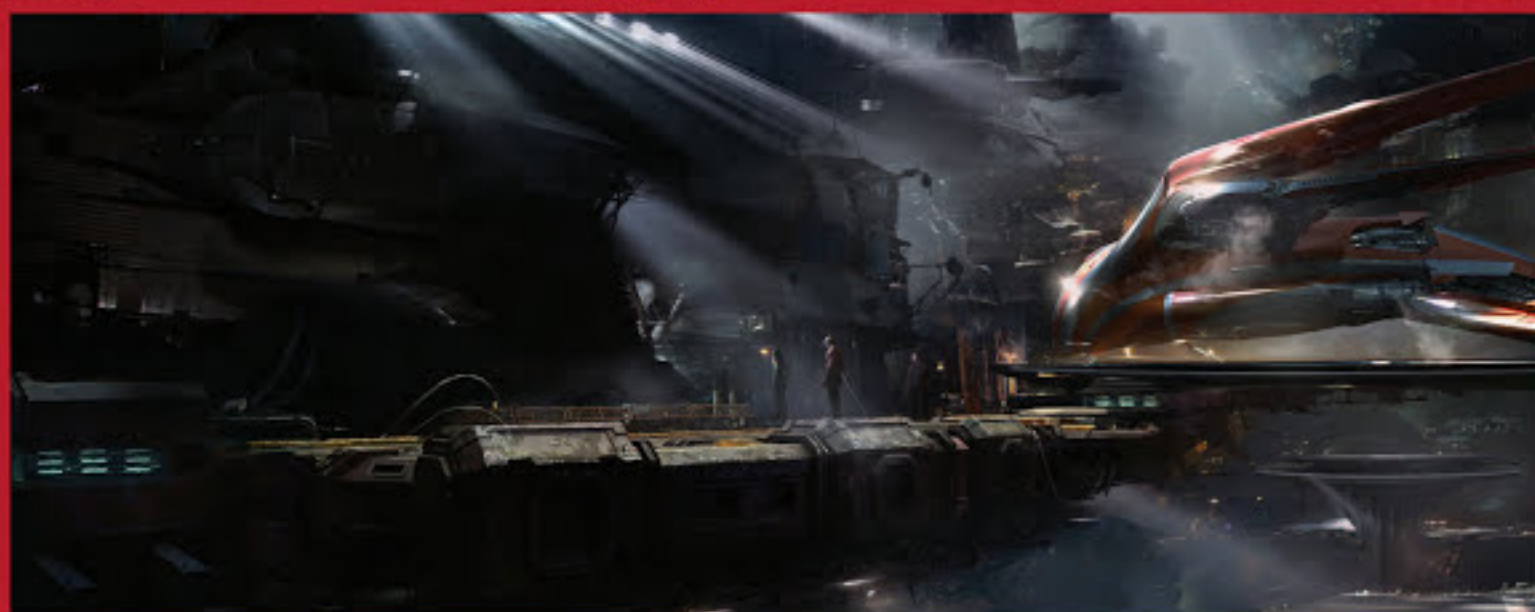
"I AM GROOT"











Star-Lord, Gamora, and Drax race to Knowhere, hoping to reach the Reality Stone before Thanos. Upon arrival, they notice it looks markedly different from their previous visit in the first *Guardians of the Galaxy*. "Originally, when we were painting early drafts of the Knowhere landing area, the look was colorful and lively," Concept Artist Pete Thompson says. "But Knowhere needed to look abandoned

and empty, so I used muted tones and color with deep shadows and God rays being the only source of light from deep space outside. Along with Quill's ship on the other side of the landing bay, Tivan's ship was docked and ready to evacuate his collection from the clutches of Thanos. Tivan's early ship design was actually based off an unused concept by Roberto Castro from *Guardians of the Galaxy*."





ON THE RUN

Back on Earth, Hulk is eager to warn his fellow Avengers. Problem: "The Avengers are no longer a team," Executive Producer Trinh Tran says. "Cap has now, for a couple of years, been on secret missions. Captain America is not the type of person who would sit back and just not do anything, even though he's a fugitive. So he is still going on rogue missions with his team and fighting the good fight. When we first introduce him in *Infinity War*, he comes in as a surprise with Widow and Falcon to save Wanda and Vision from Thanos' minions."

Those minions were on Earth seeking the Mind Stone. Originally contained in the scepter given to Loki by the Other in *Marvel's The Avengers*, the yellow gem was instrumental in bringing Vision to life and is fused to the android's forehead.









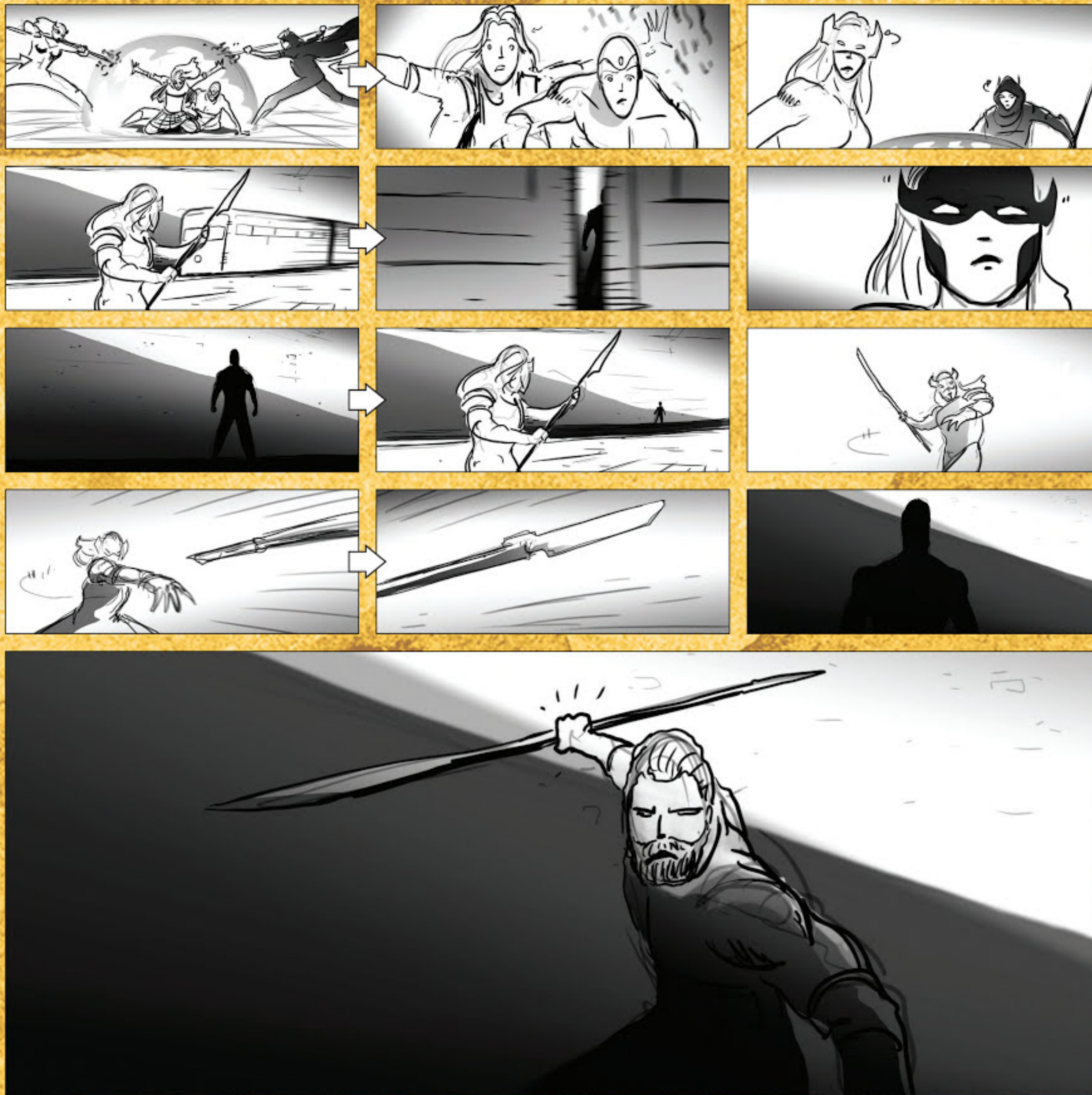
"There were a few versions of the Edinburgh sequence," Storyboard Artist Bryan Andrews says. "At first, the Russos had it set during the winter festival. Large crowds, snow, and Cap and the gang were already on-site trying to find Vision and Wanda in a crowd of Santas when the Children of Thanos arrive. Lots of fun stuff, but it was too much. Sometimes less is definitely more."

"As the rest of the script continued to take shape,

it would inform this sequence as well. We ended up treating the Children of Thanos' arrival like a horror movie. Vision and Wanda are hunted, fleeing, surviving. And instead of Cap running in atop a train, or having some other 'actiony' arrival for him, we had our villains stop and notice a mysterious figure in shadow, who then catches Proxima's spear while stepping into the light looking awesome. It became the perfect 'Awwwww yeah' moment for the rugged Cap reveal."









CAPTAIN



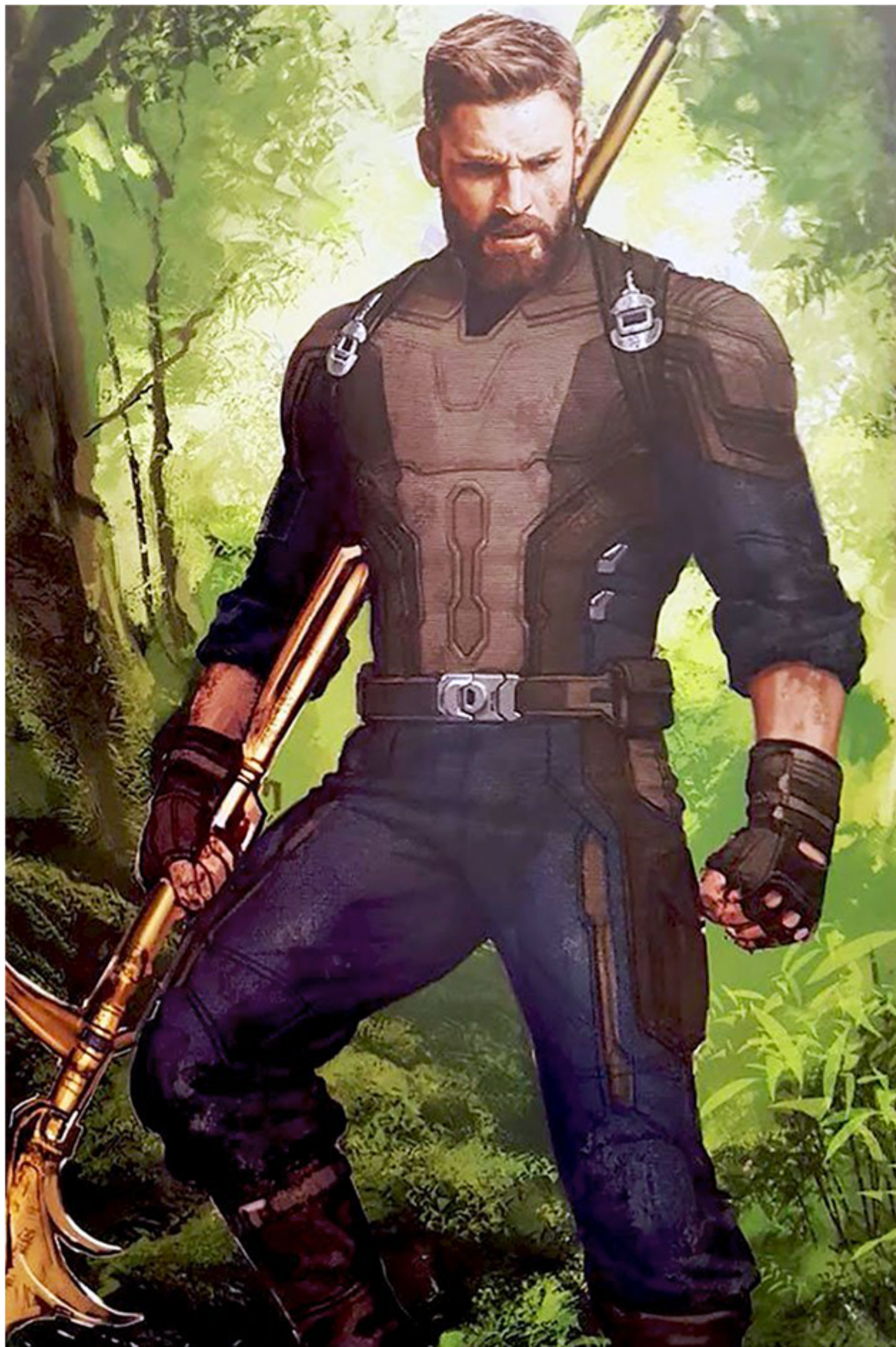
Steve Rogers is a fugitive. Due to his actions during *Captain America: Civil War*, he is no longer an Avenger—although that doesn't stop him from helping those in need where he can through unsanctioned, covert operations. "The last few times I've gotten to work on Cap—I'm not going to say that the design process was easy, but it was generally kind of straightforward in that the storytelling he was going through in the movies really needed a very specific visual, and I was able to work out that visual without having to do a lot of versions," Marvel Studios Head of Visual Development Ryan Meinerding says. "Coming out of *Civil War*, where Cap is at was always going to be a little bit blurrier, because it's not exactly clear where he's at emotionally, and it's not exactly clear how that would be translated into a costume."

AMERICA





“...PULLING OFF
THE STAR
AND PULLING
OF THE
AVENGERS 'A'...”.





Meinerding also did a few design passes using the *Secret Avengers* run of comics as inspiration. "The Secret Avenger look came about because him being more clandestine and not part of a larger group like the

Avengers meant that he could be wearing more black," Meinerding says. "That's where the U.S.Agent stuff came out, too, where he could be wearing black and red, and seeing if there was any value in that."



■ MEINERDING



Материал, защищенный авторским правом ON THE RUN



"The first things that I was doing, I was being asked to do things for him as a secret Avenger, but almost making him just a soldier, and making him look like he is deployed in a war-torn country—almost taking American fatigues and having him feel a lot more grounded," Meinerding says. "The Russos were looking for a very grounded look to him. So a lot of the work that I was doing came from looking at

American soldiers and special-ops forces that end up growing beards. So the beard actually came about very early.

"The costume took a long time because I think Kevin [Feige] was looking for ways of Cap still feeling iconic. He didn't want him stepping away from the super hero stuff for the whole movie. And if you put

him in fatigues at the beginning of the movie, there's not really a reason for him to get out of them or change costumes at any point in the rest of the film. So we were searching for a while, including versions that were riffs on U.S.Agent and some things that were riffs on Nomad—subtle ones, but still trying to go there to see if there was something interesting to mine, as if he's almost taken on a different persona."

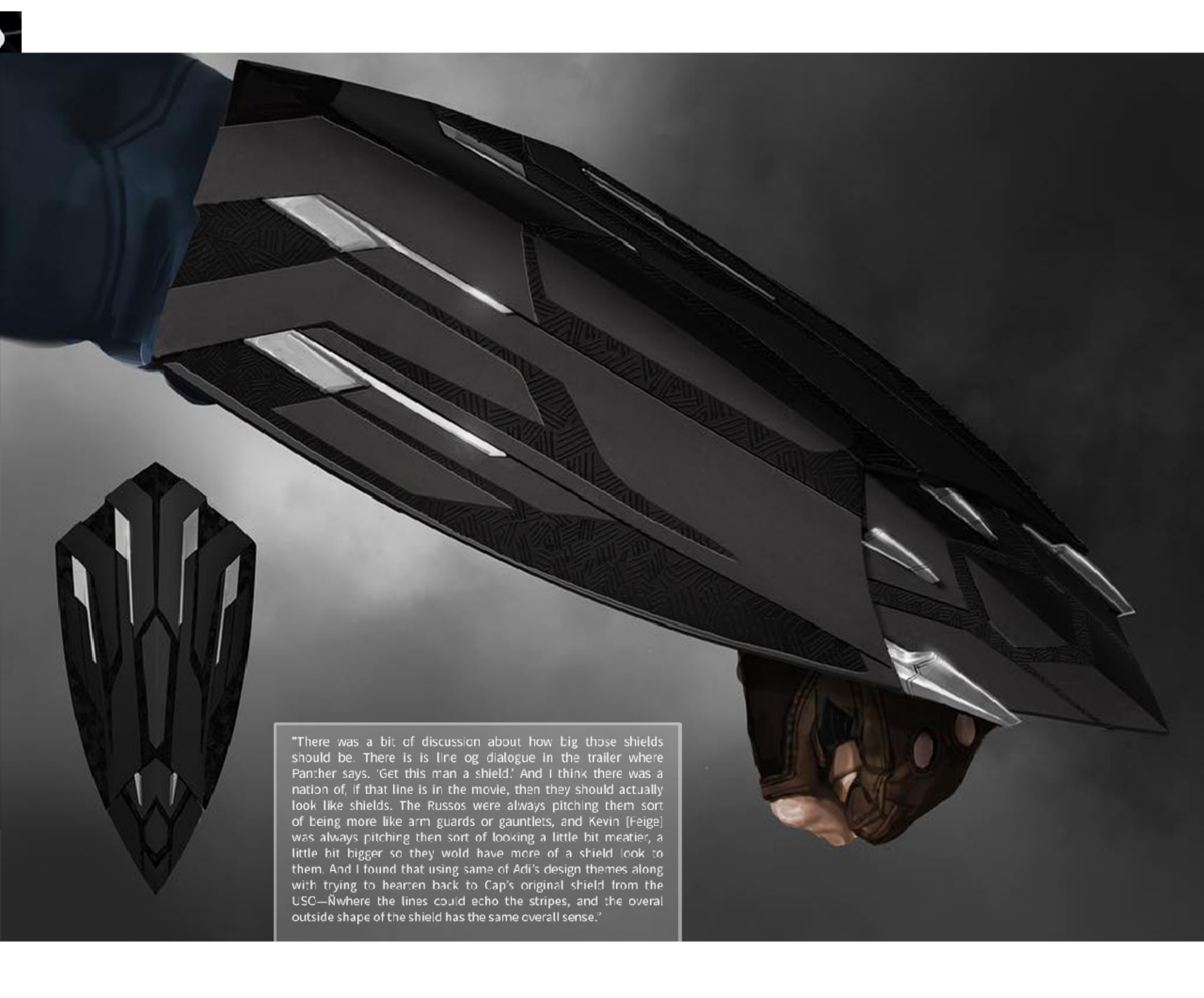




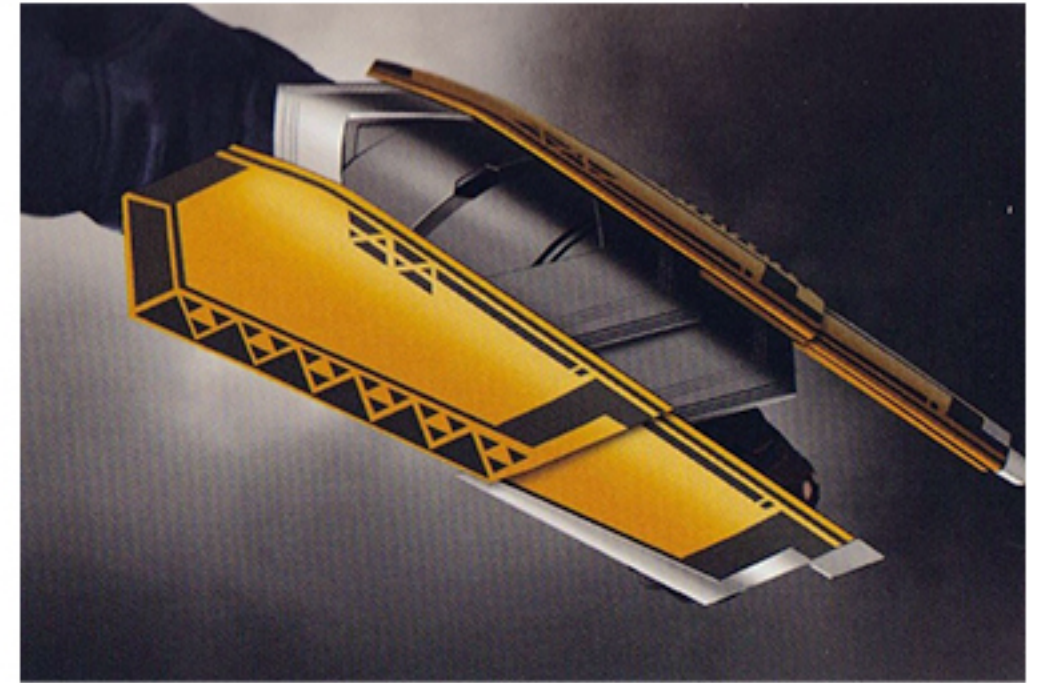


At the end of *Captain America: Civil War*, Steve Rogers left his iconic shield with Iron Man. That meant he needed a new one for *Avengers: Infinity War*. "When I finally got around to helping design the shield, the Black Panther suit had already been designed for the Black Panther movie," Meinerding says. "It was

done by Adi Granov, and I was able to pull some of the design themes from there, like the Vibranium silver shards along with the sort of pointier, line-based shapes. It was meant to hearken back to the Black Panther suit and that sort of sheen versus the heavily textured areas, which was also another part of it.

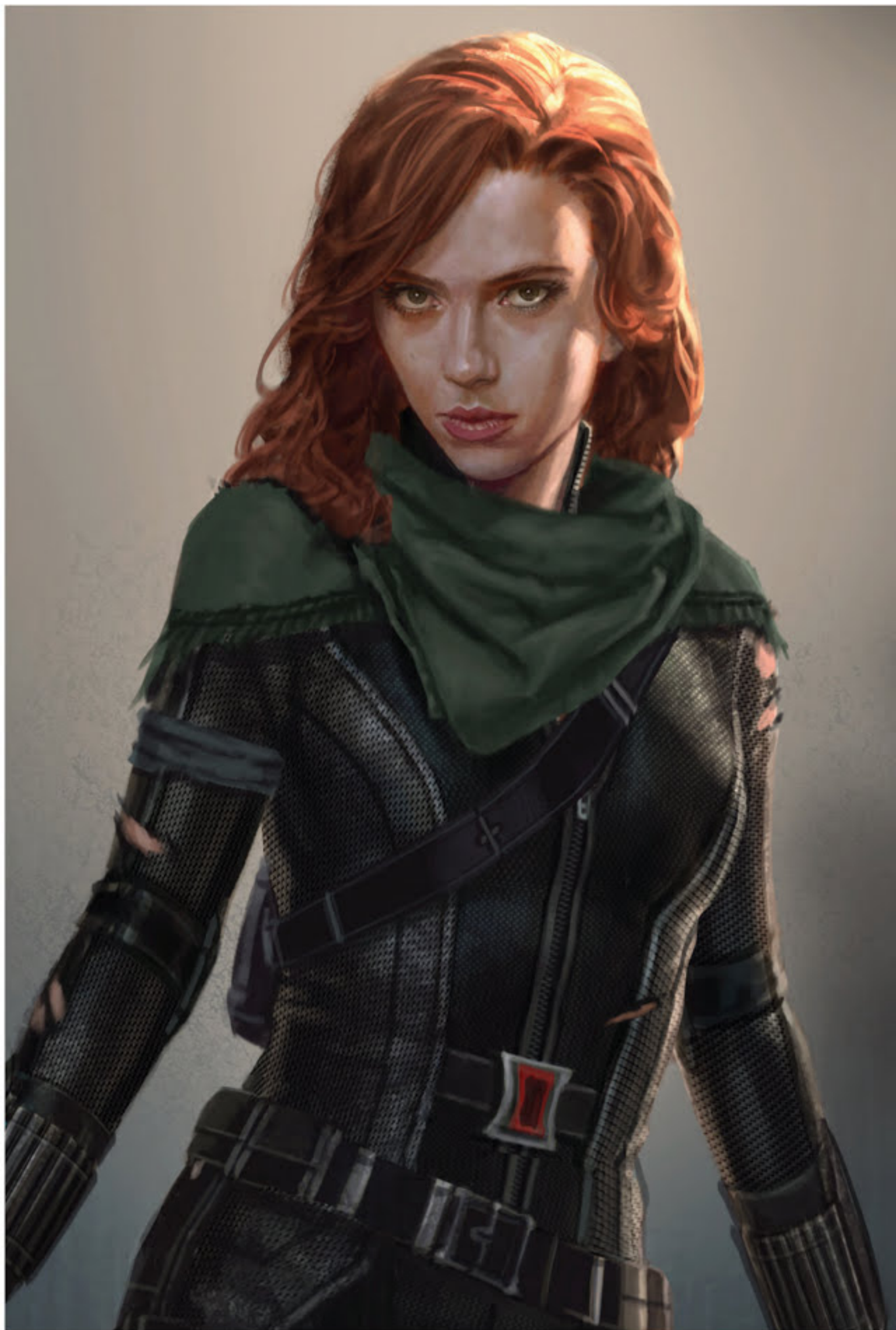


"There was a bit of discussion about how big those shields should be. There is a line of dialogue in the trailer where Panther says, 'Get this man a shield.' And I think there was a notion of, if that line is in the movie, then they should actually look like shields. The Russos were always pitching them sort of being more like arm guards or gauntlets, and Kevin [Feige] was always pitching them sort of looking a little bit meatier, a little bit bigger so they would have more of a shield look to them. And I found that using some of Adi's design themes along with trying to harken back to Cap's original shield from the USO—where the lines could echo the stripes, and the overall outside shape of the shield has the same overall sense."





AVENGERS: INFINITY WAR

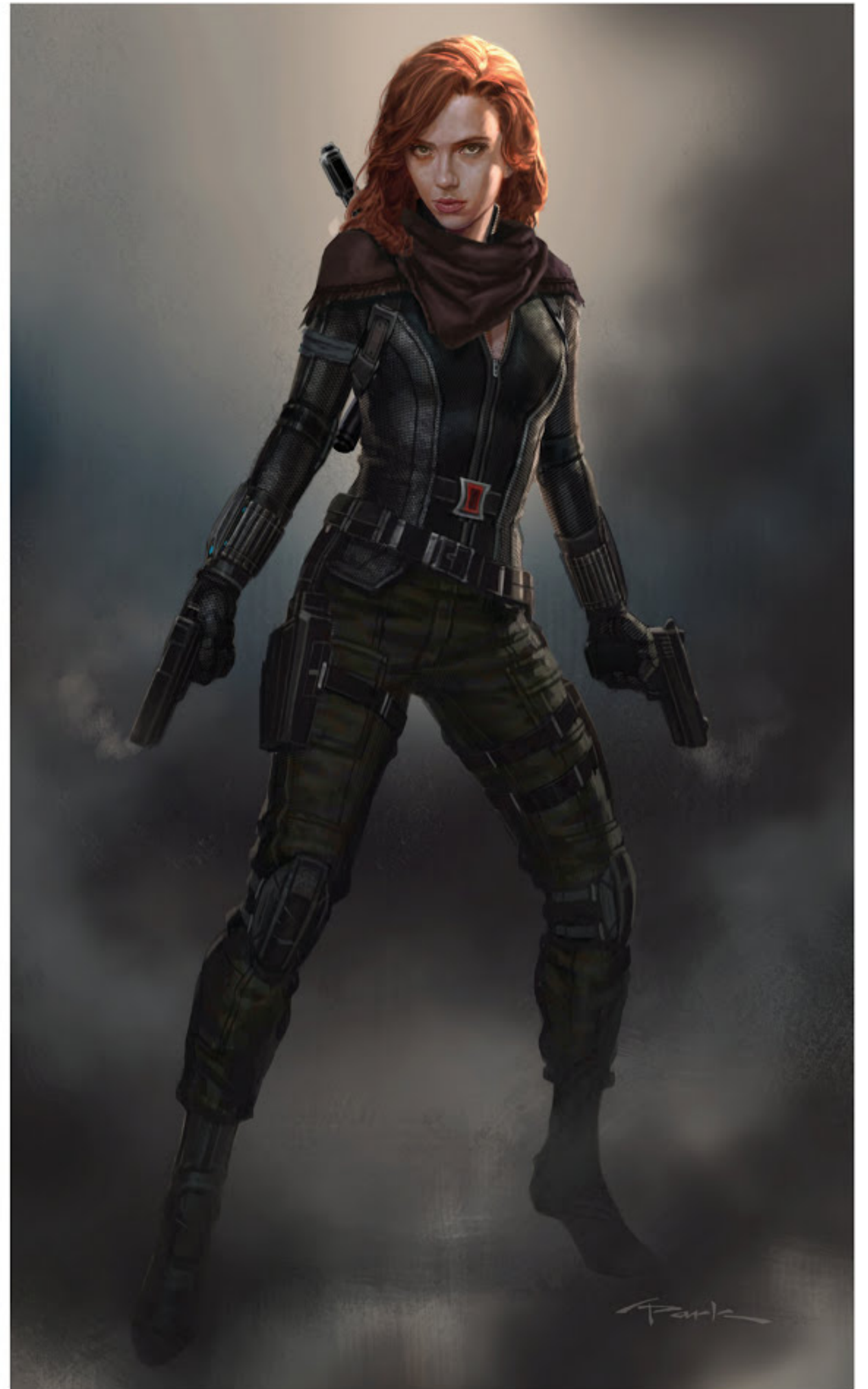


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“..SHE DOESN'T
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BLACK WIDOW







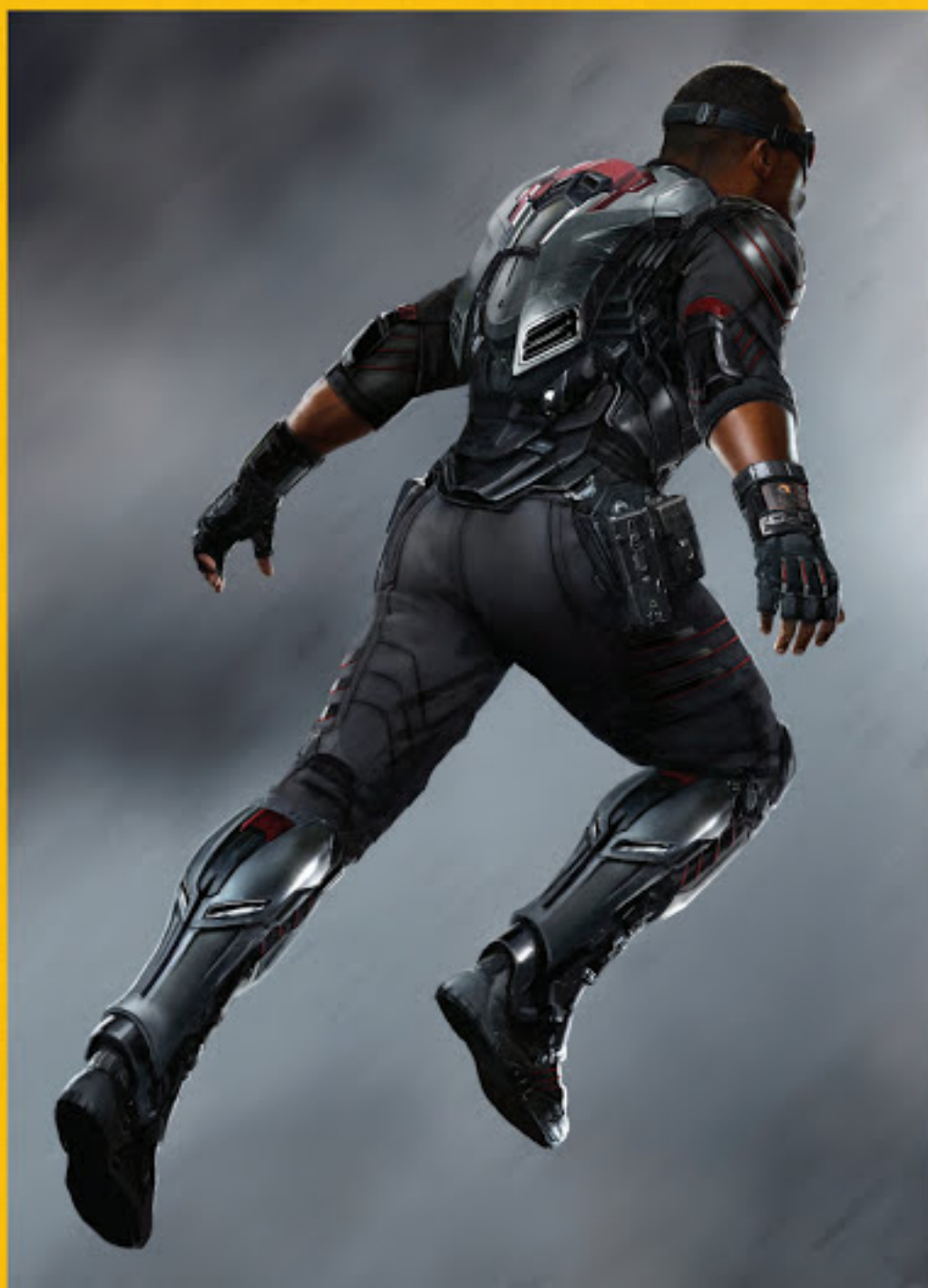


FALCON



**“..FALCON'S GEAR
HAS GOTTEN
MORE BEAT UP
AND DARKER
OVERALL...”**





“I TRIED TO...
BRING MORE
ELEMENTS OF
THE ORIGINAL
COMIC BOOK
COSTUME...”

Boot thrusters were added to Falcon's suit for *Captain America: Civil War*—something not all fans might have noticed. “I removed a large thruster from Falcon's backpack in order to make room for Redwing,” Nizzi says. “The boot thrusters were to help make up for this. The idea was that since Tony would have helped upgrade Falcon's gear, he could have put additional boost in the legs similar to what is in the Iron Man suits.”







THE FATE OF THE UNIVERSE

The cosmos itself becomes the battleground for one last epic stand; half of the galaxy's population is at stake. It's Thanos versus every hero fans have come to know and love over the past decade of Marvel Cinematic Universe movies.

"There are a number of characters in the movie who are hurtling toward the destination of Titan," Co-Director Anthony Russo says. "We know that Thanos intends to rendezvous there with one of his servants, Ebony Maw. And Tony Stark, Steven Strange, and Peter Parker all end up on Ebony Maw's ship and end up being able to overpower him, and so they are heading to Titan. Independently of that, we have a portion of the Guardians who are on the hunt for Gamora, who Thanos has kidnapped earlier in the film. So we have Quill and Drax and Mantis also heading toward Titan—in addition to Nebula on her own, who escaped from Thanos' ship earlier. So we have a big group of people all about to converge on Titan together to try to stop Thanos when he shows up there."

Another group prepares to make a stand in Wakanda, guarding Vision and his Mind Stone. "With T'Challa opening up Wakanda at the end of *Black Panther* to help the world, it couldn't have been a more perfect time for Captain America to say, 'You know what, I know a place and I know somebody,'" Executive Producer Trinh Tran says. "And he made the call to T'Challa, who welcomed them with open arms. And so you have Wakanda—really the rest of T'Challa's team: Shuri, Okoye, M'Baku, and all of the tribes he brought together—because he knows that Thanos is coming and his army is coming, and they're ready to fight this battle."

CHESHIRE ►





NIDAVELLIR



Thor, Rocket, and Groot find themselves on Nidavellir, hoping its residents—the dwarves—can forge a weapon powerful enough to kill Thanos. The planet's blacksmiths have created some of the universe's greatest weapons—including Thor's hammer, Mjolnir.

This will be no simple trip, however. Thanos had visited Nidavellir before them, forcing the dwarves to create his Infinity Gauntlet before killing most of them and leaving the planet in ruins. To walk away with his god-killer, Thor will have to bring all of his legendary might to bear.

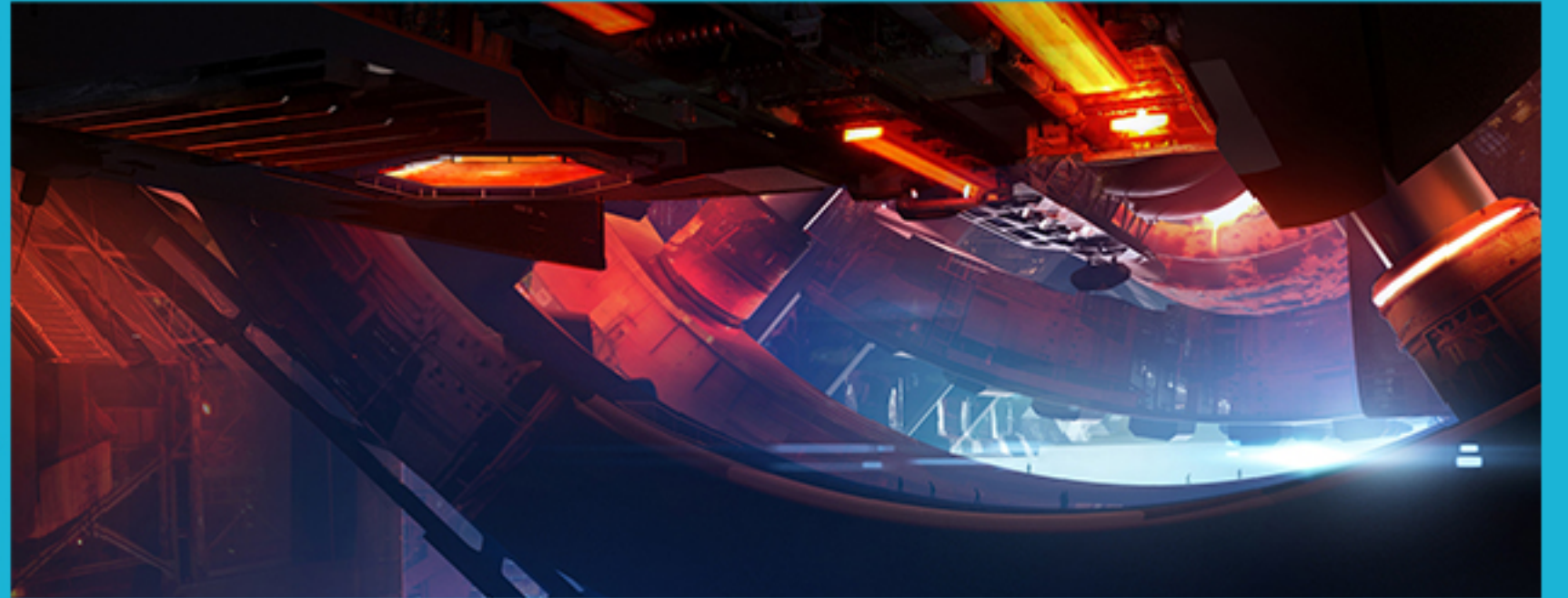
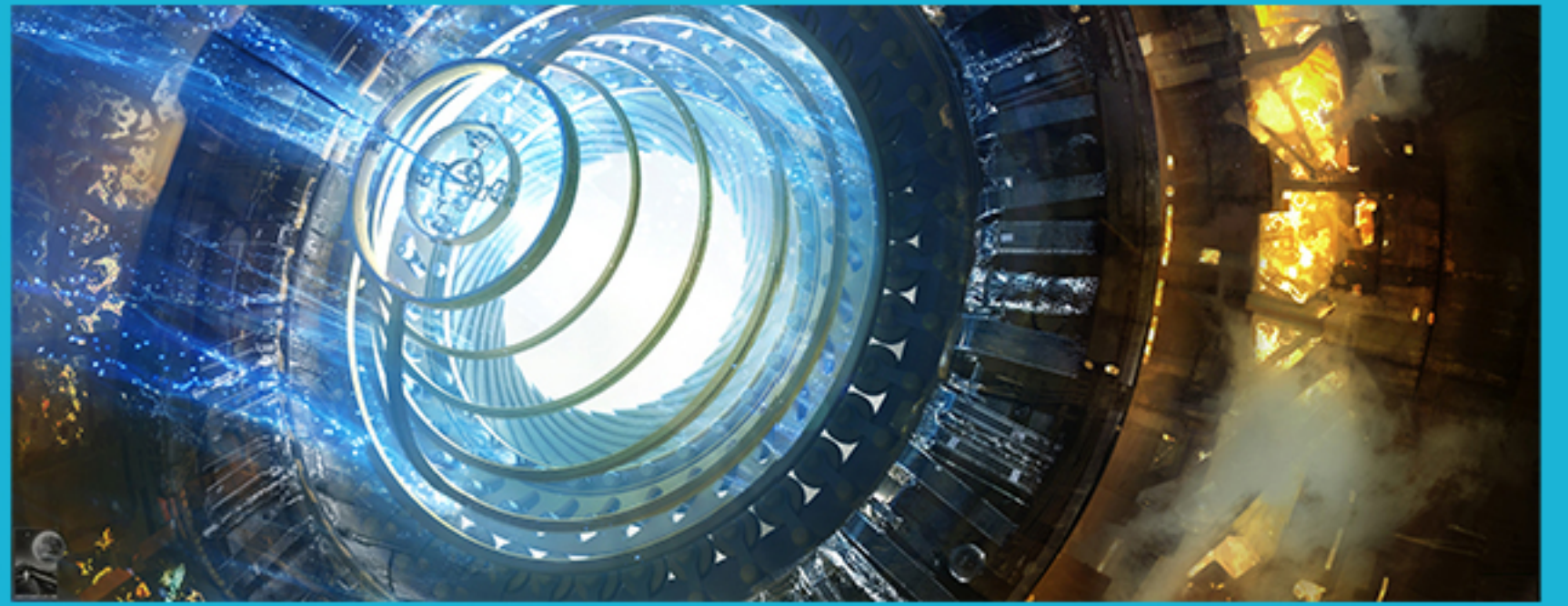
"One of the things I loved about Thor as a kid was the fact that he was a god, and that his abilities were godlike," Co-Director Joe Russo says. "This is like the Trials of Hercules. He has to do something insanely difficult that requires an insane display of power that very few people in the universe could pull off. And yet one of the more charming moments of his character is that the sort of childlike glee that he has."

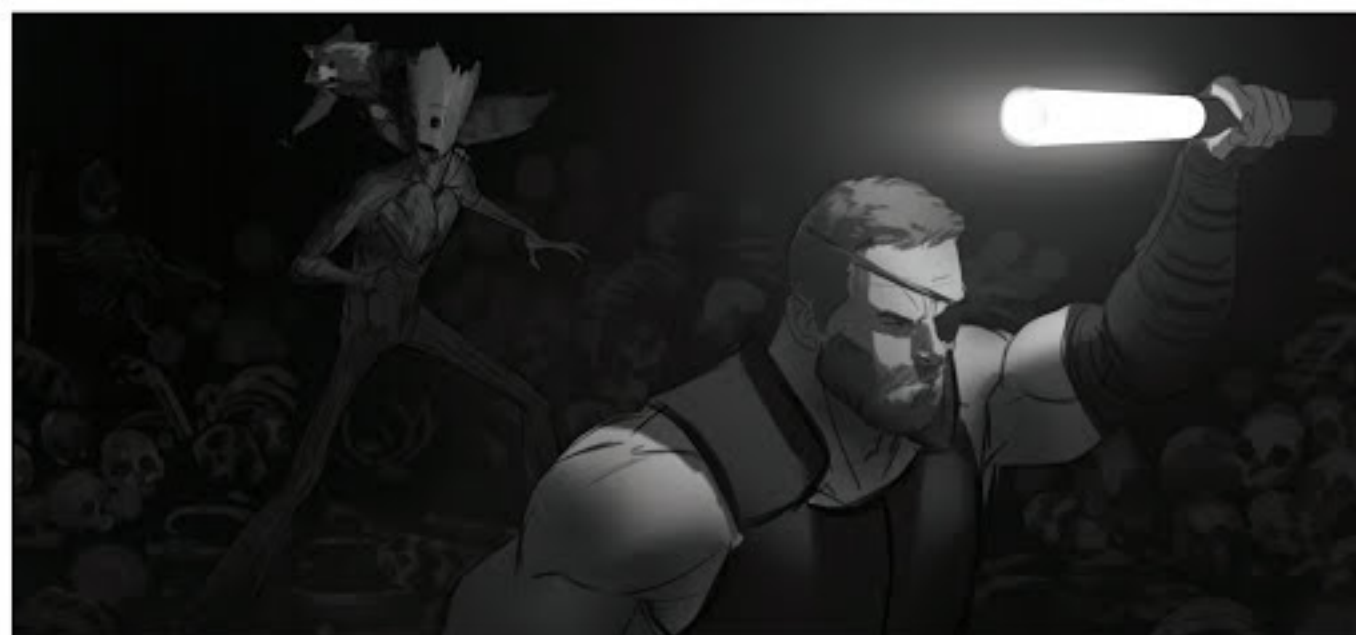
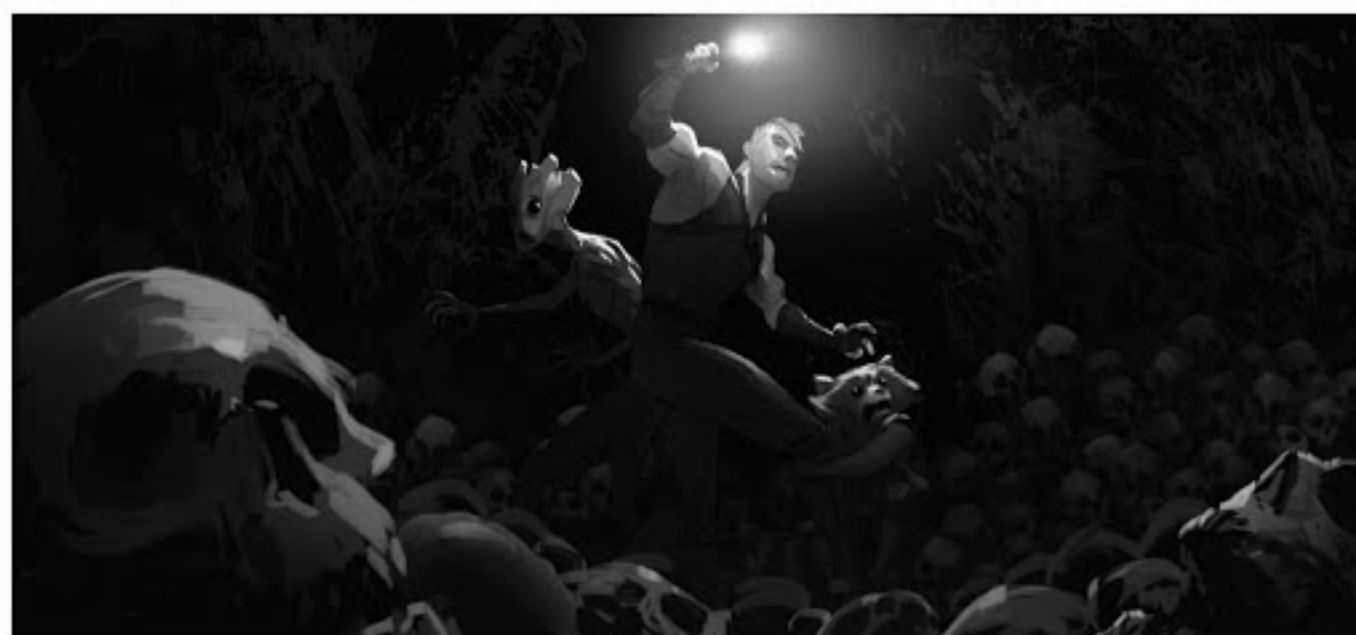
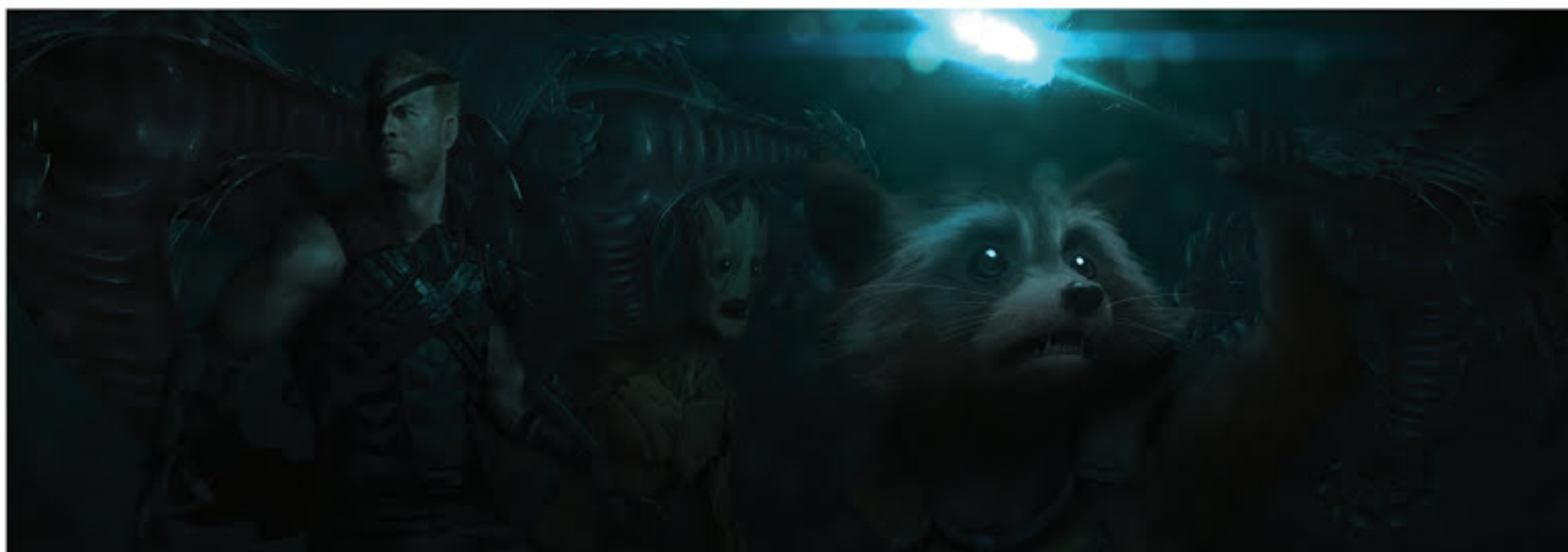
"For a character who's lost everything all at the same time, this is a movement back into his youth," Co-Director Anthony Russo adds.



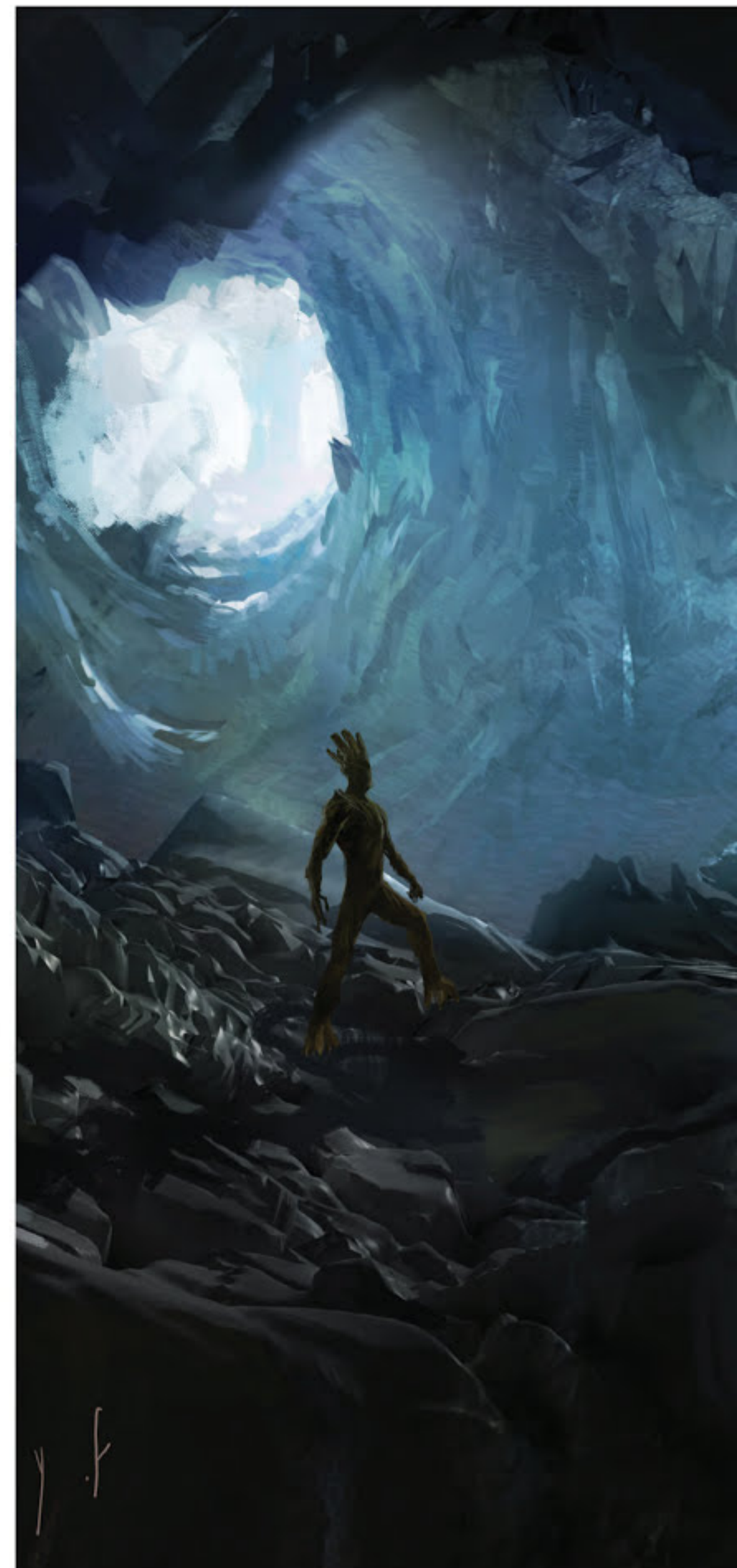








Sometimes the first version (or the twelfth version) isn't what eventually makes it to the big screen, as shown by these early concepts of Thor finding Stormbreaker. "I love working at Marvel Studios and seeing the process of a film like *Avengers: Infinity War* that goes through so much to get to where it ultimately ends up," Senior Visual Development Artist Rodney Fuentebella says.









Nidavellir is built around a star to harness its energy. "It took us a long time to figure out how to design this Dyson sphere, and the forge, and how it would work," Joe Russo says. "There was a lot of conceptual art created to figure it out. We kept refining the rules in post as we were developing the VFX. Hopefully, it's evident that this is a forge and needs to be opened in order for it to work."







Having Thor's side quest on Nidavellir tie back to Thanos was essential for filmmakers. "Not only does this scene provide a test for Thor, but it also shows what Thanos has wrought," Co-Writer Stephen McFeely says. "And that's the second element that gives you a little myth about the forging of the Gauntlet and shows that he's a ruthless SOB."





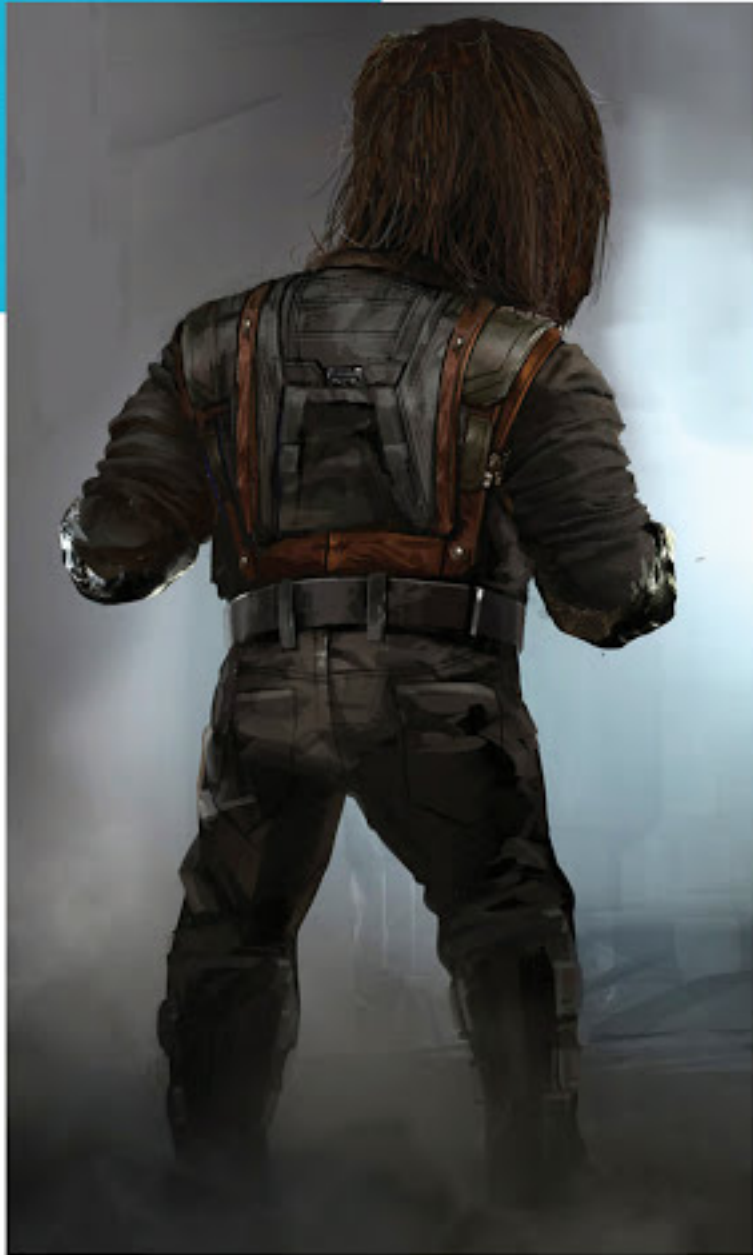


EITRI

Nidavellir's lone survivor, Eitri, agrees to help Thor create a god-killer to destroy Thanos, who encased his hands in uru and killed the rest of the dwarfs. "The look for Eitri was done in collaboration with [Senior Visual Development Artist] Rodney Fuentebella," Costume Illustrator Christian

Cordella says. "Rodney started the process. Costume Designer Judianna Makovsky and I finalized the costume with a primary focus on making it functional. An element of Eitri's design we focused on was all of the layers of the costume and the intricacy of the seam lines."





▲ CORDELLA

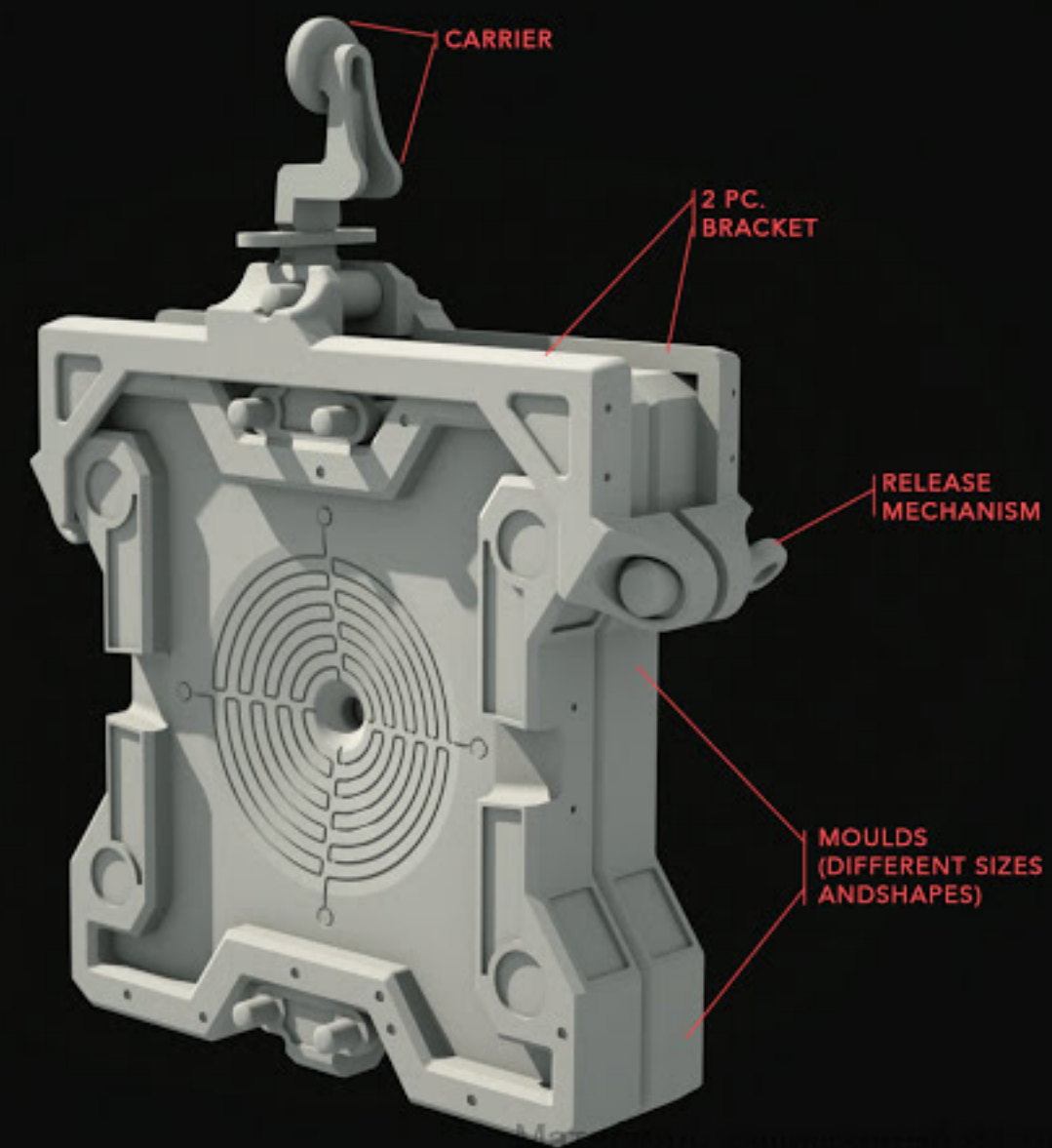
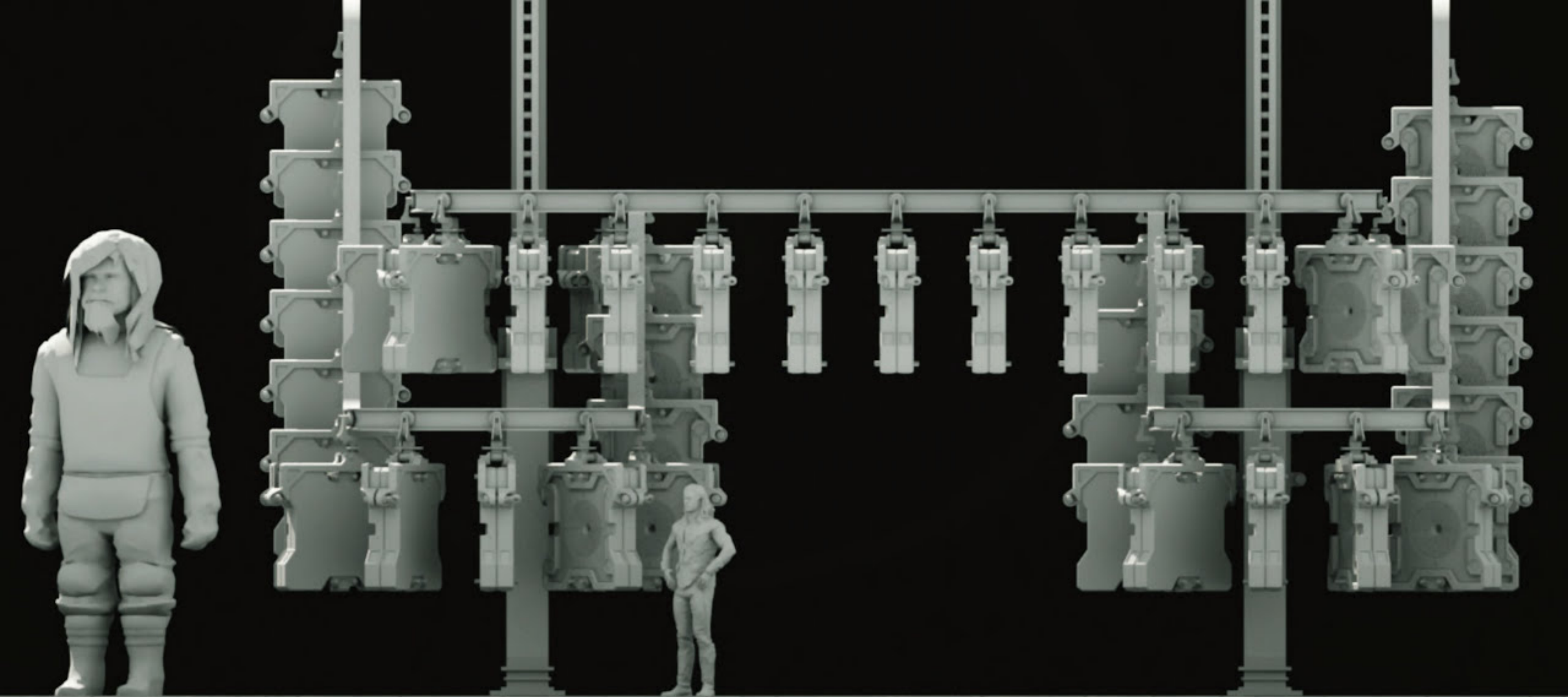
FUENTEBELLA ►



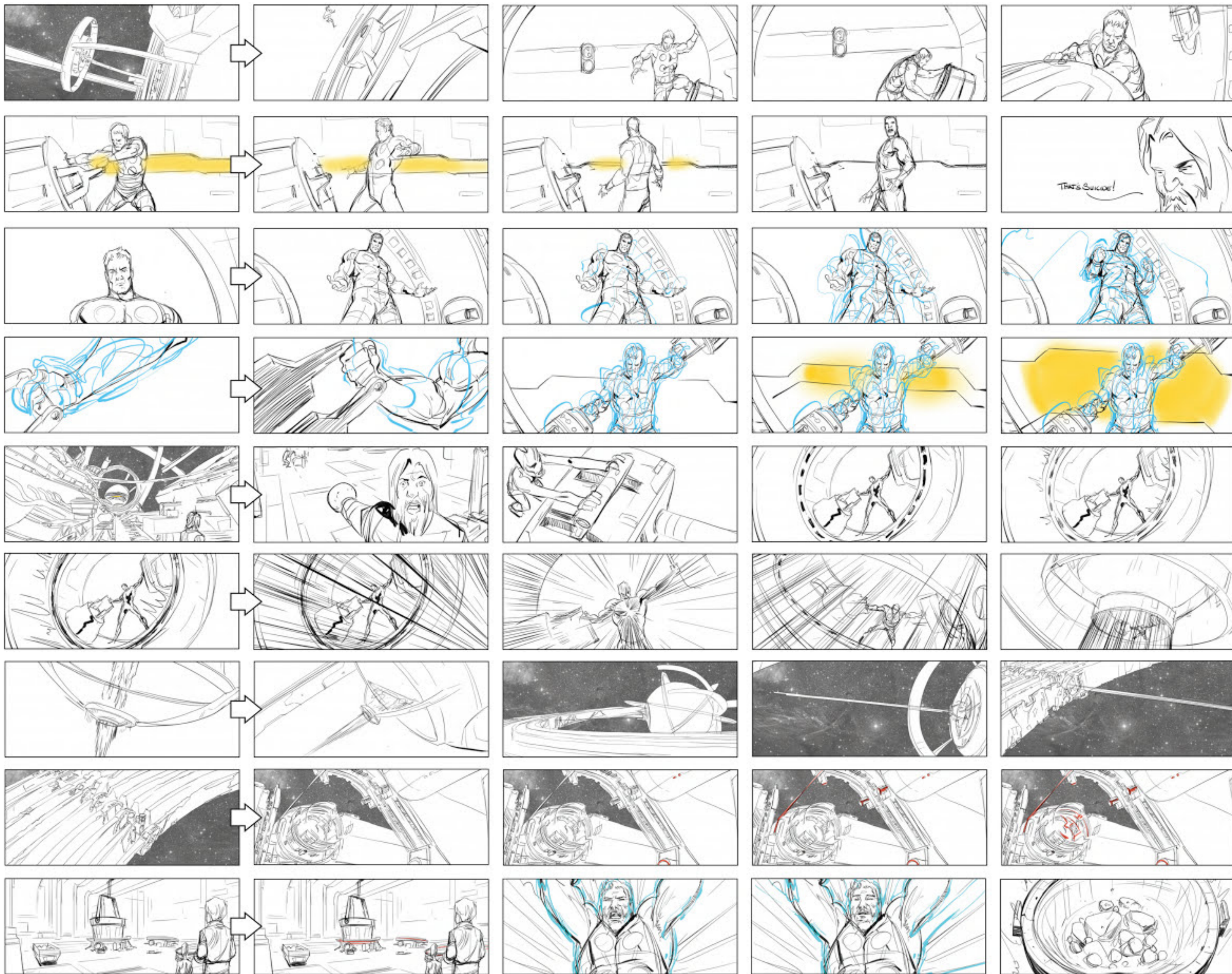


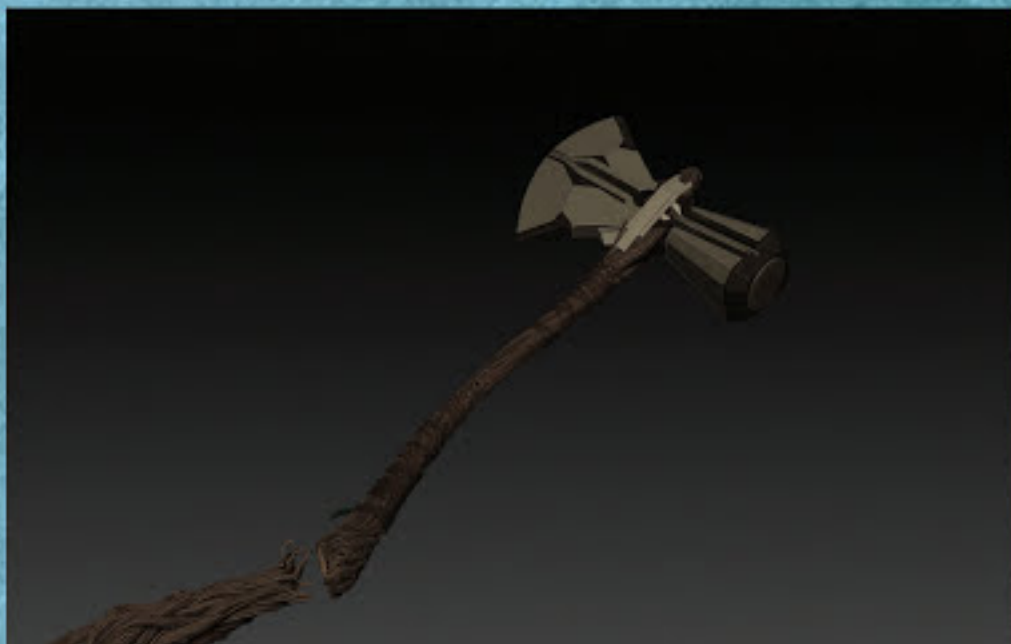






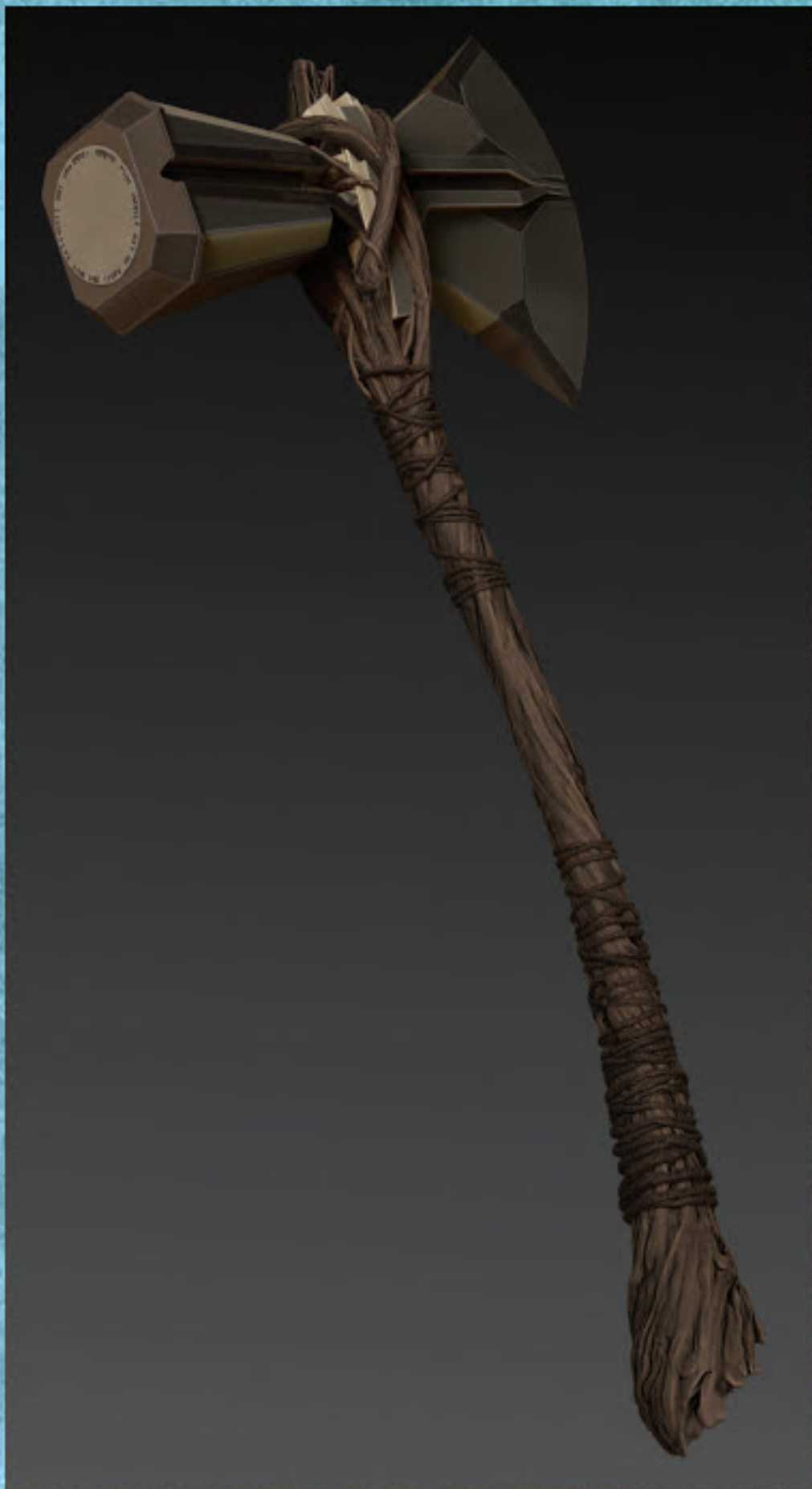
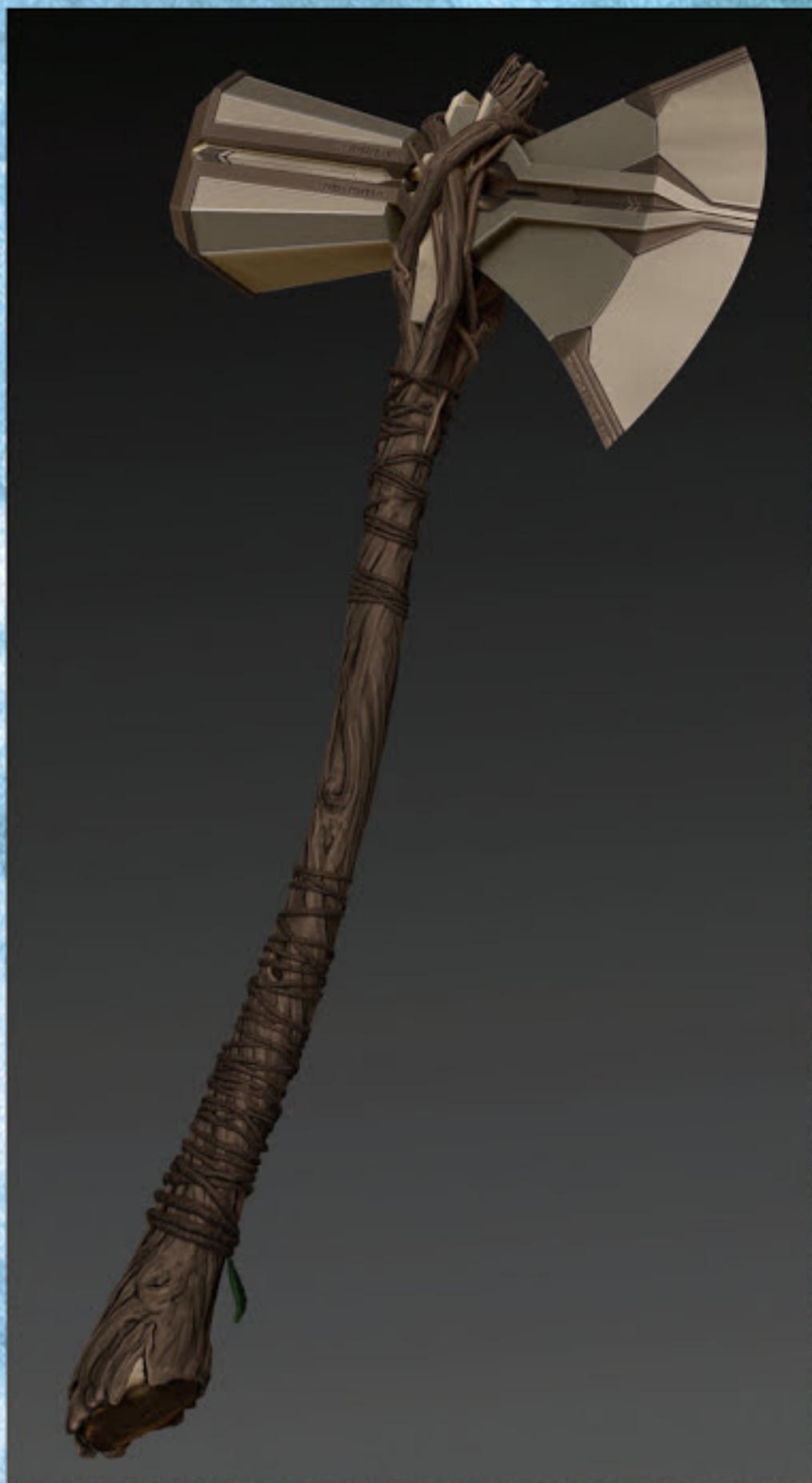


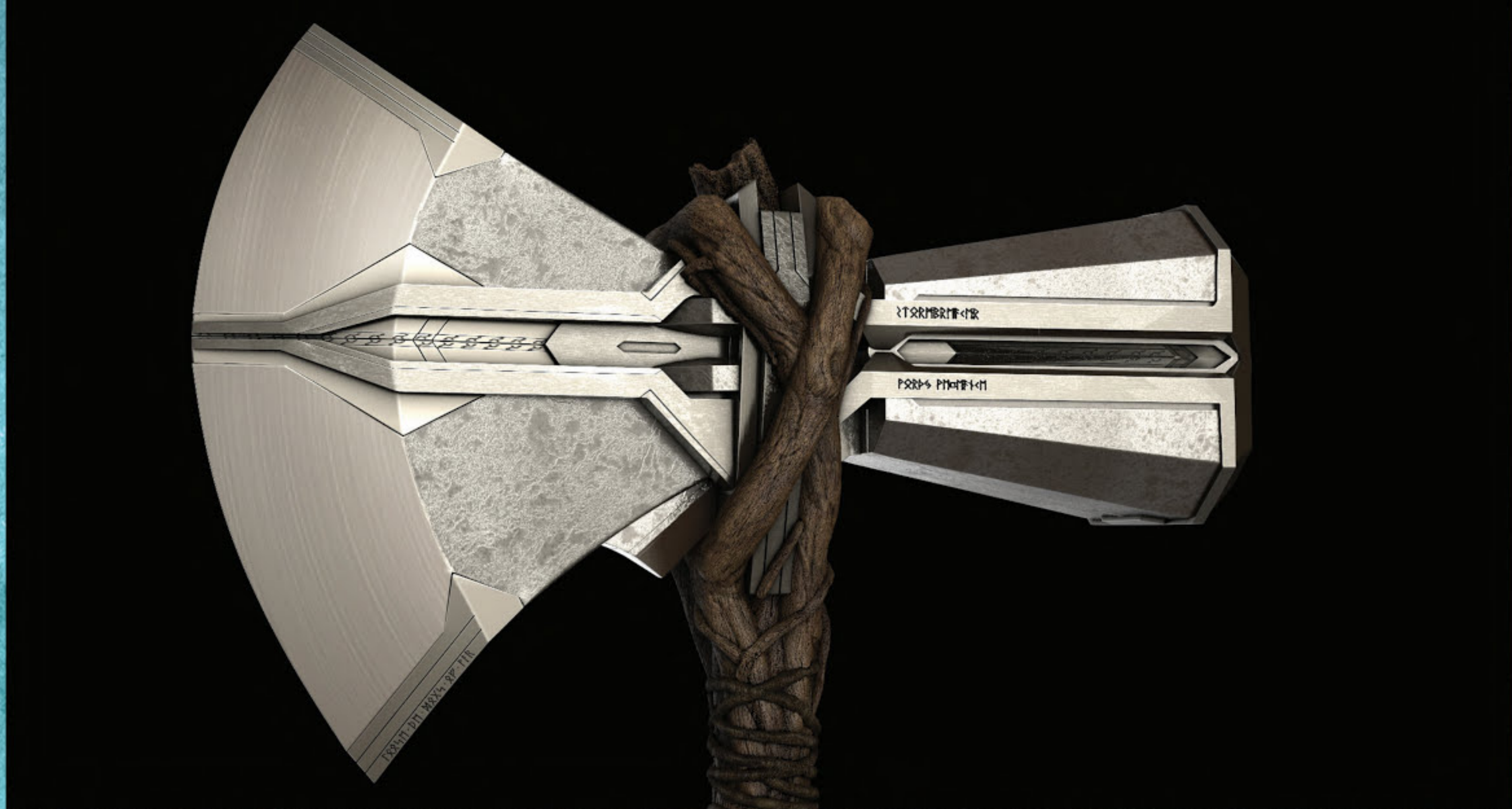




“I WAS LOOKING TO
MORE OF THE MJOLNIR
FROM THE ULTIMATES...”

“I always felt that Beta Ray Bill’s weapon from the comics — Stormbreaker — was a little too similar to Mjolnir,” Meinerding says. “So I was looking to more of the Mjolnir from *The Ultimates*, where it has more corners and edges, and feels more like a heavy, solid thing as opposed to another Mjolnir-sized weapon—almost that it feels unbalanced. It’s almost too powerful. It really takes someone incredibly powerful just to pick it up because it’s such an unbalanced weapon.”



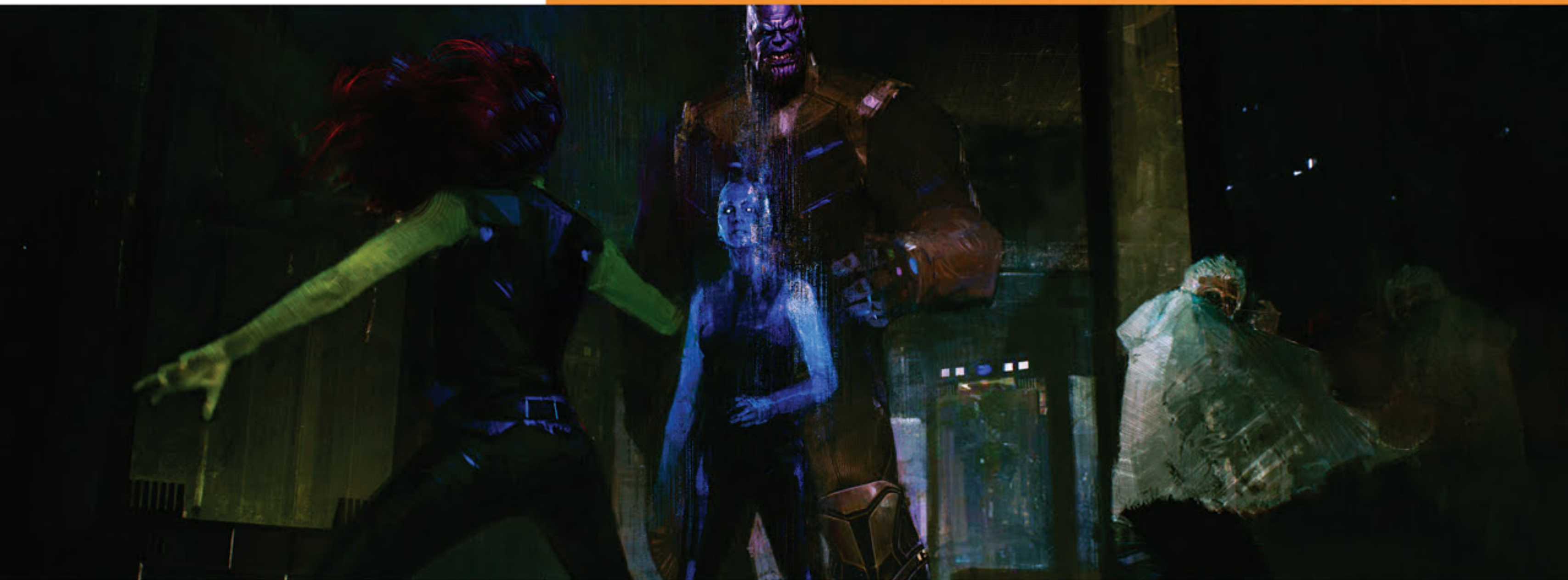














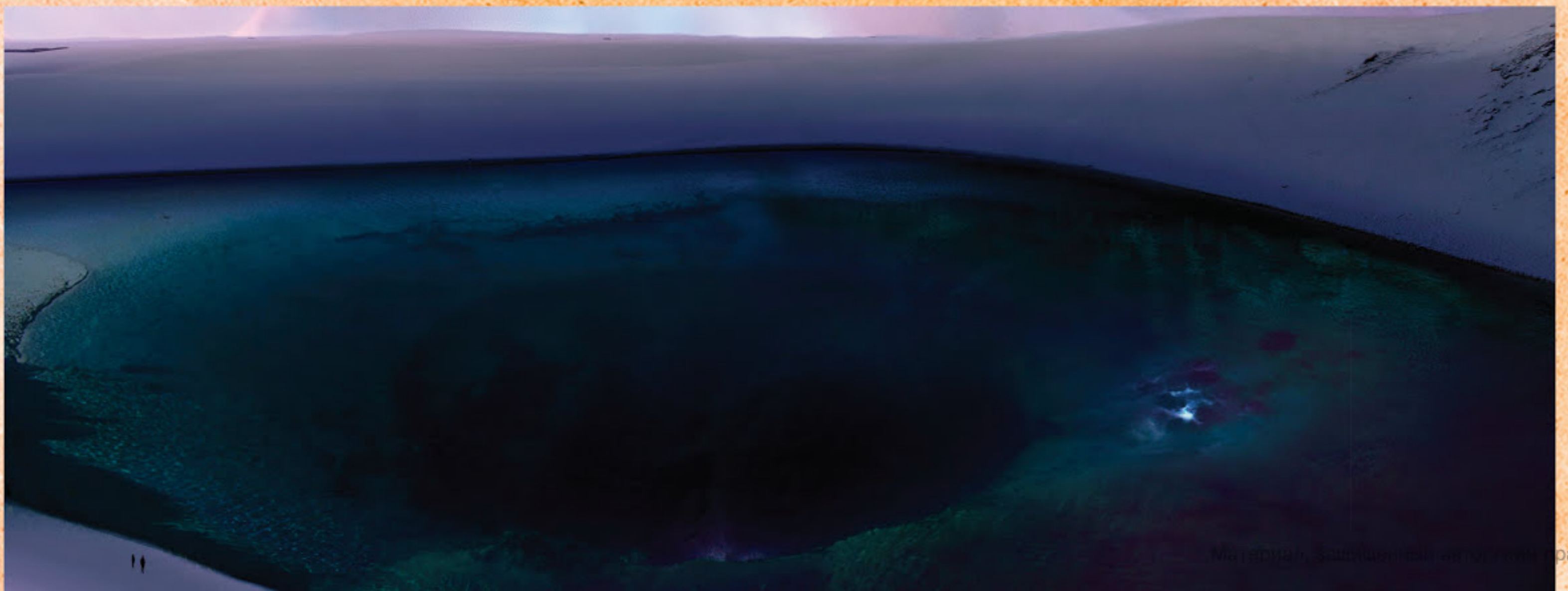


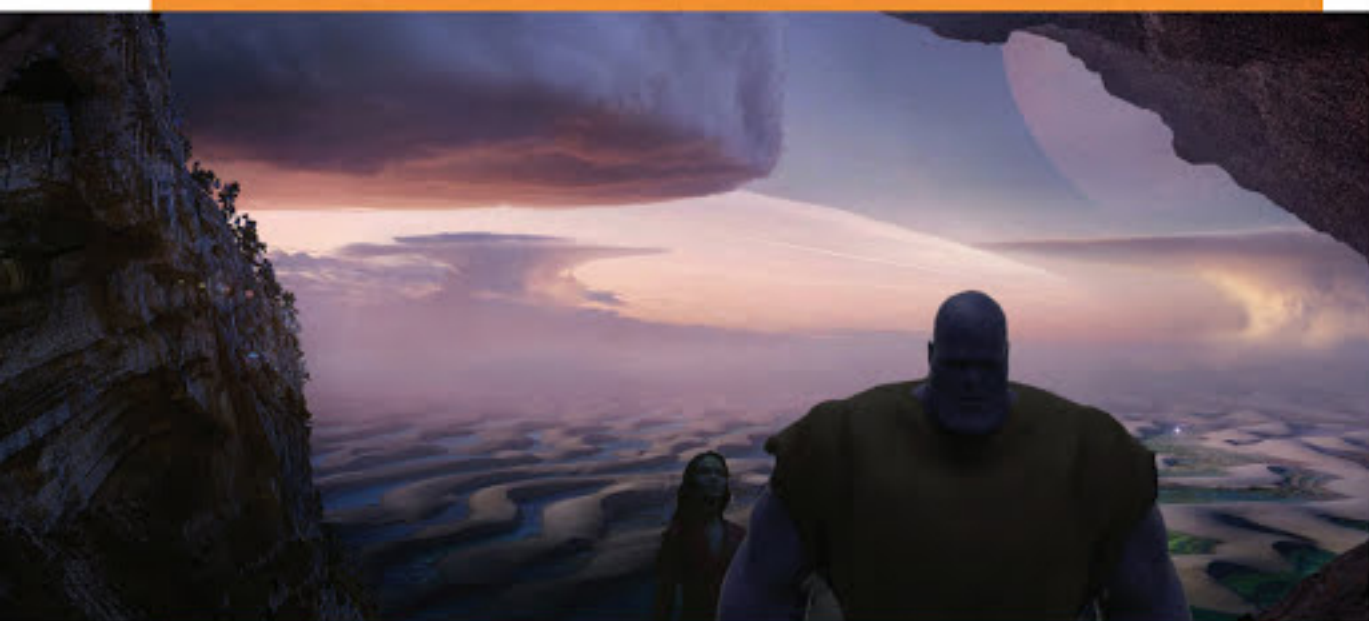
VORMIR

To pry the Soul Stone's location from Gamora, Thanos tortures Nebula right in front of her. Unwilling to see her sister in pain, Gamora relents and agrees to take Thanos to its resting place.

"Vormir is probably one of the most ethereal planets that we discover in this film," Production Designer Charles Wood says. "We based this environment on two worlds: One is based on these beautiful sand dunes in Brazil where they first land, and then the top of the mountain is actually based on a mountain we found in Iceland.

"Rockwork is extremely difficult to do well, and quite frankly it really shows if you do it poorly. So what we ended up doing was doing a lot of casting of real rock faces and caves and mountainsides and all of that sort of thing, and built the set from real casts—so it's a 100 percent replication of real rock. And then beyond that we brought a lot of lichen and growth and all of these other sorts of techniques to try to make this place feel as ancient as we possibly could."





▲ TOP CHESHIRE; TOP MIDDLE HARGREAVES;
BOTTOM MIDDLE & BOTTOM KESLER

KESLER ►





KEEPER OF THE STONE

AVENGERS: INFINITY WAR

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On Vormir, Thanos and Gamora encounter the keeper of the Soul Stone: the Red Skull. “Cinematically, he’s the first one ever to be obsessed with these Infinity Stones in the MCU,” Co-Writer Christopher

Markus says. “And he clearly did not die at the end of *Captain America: The First Avenger*. The idea of where he might have gone was so tantalizing, and so we had a character who fit this moment perfectly.”

SCHRILE ▲









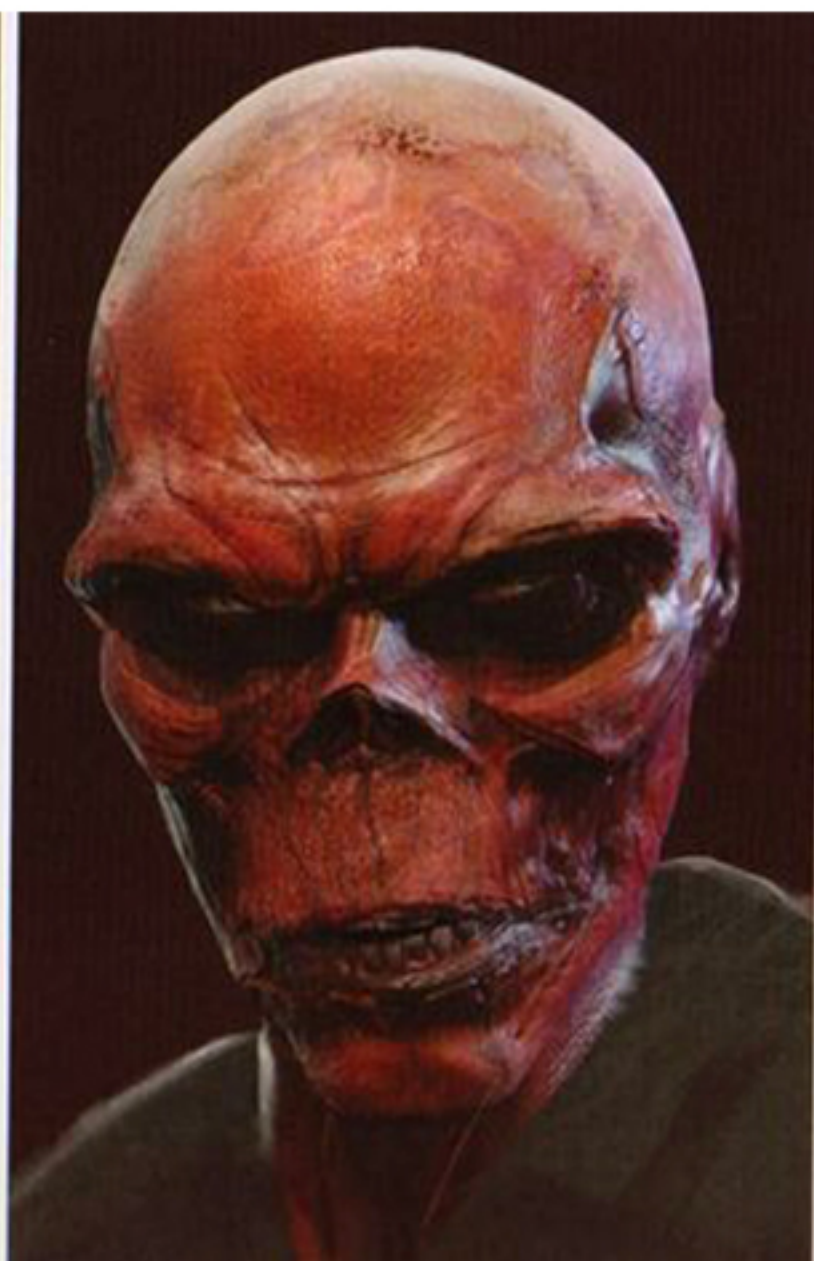
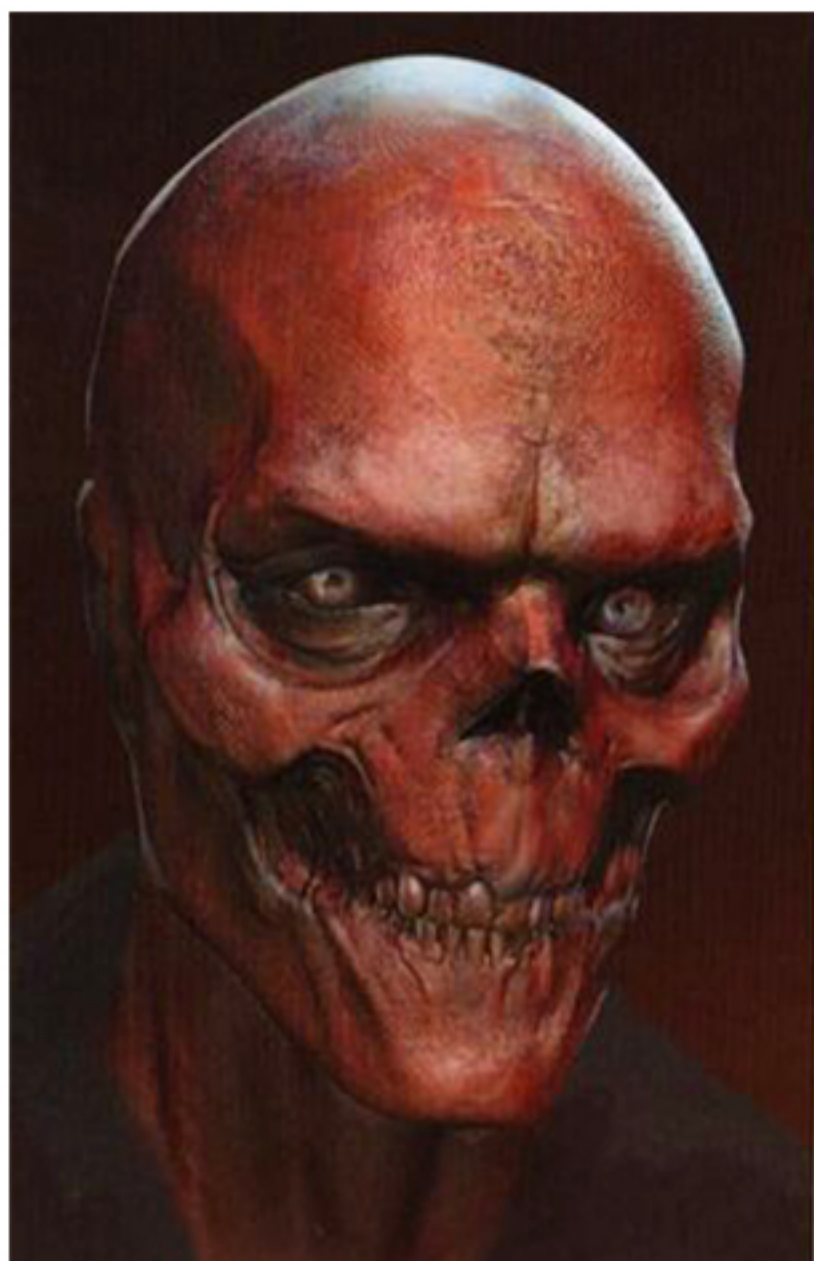
"We learned pretty early on that Red Skull was going to be returning," Fuentebella says. "I was so excited to work on this character that has been pivotal in the MCU. I was playing with

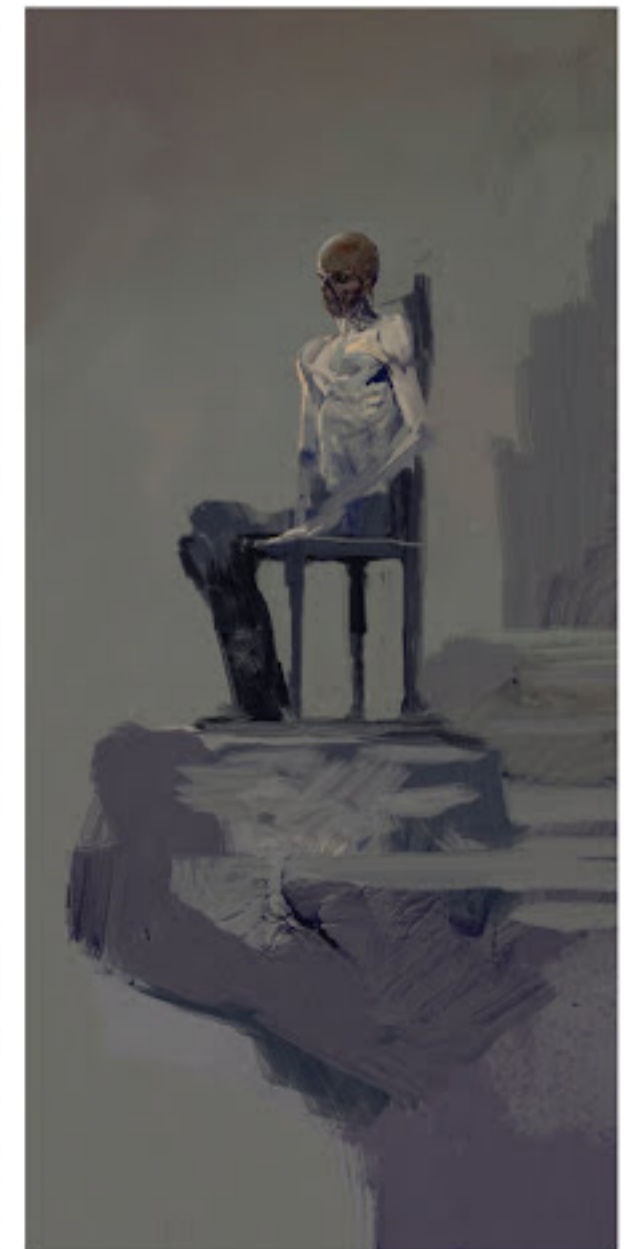
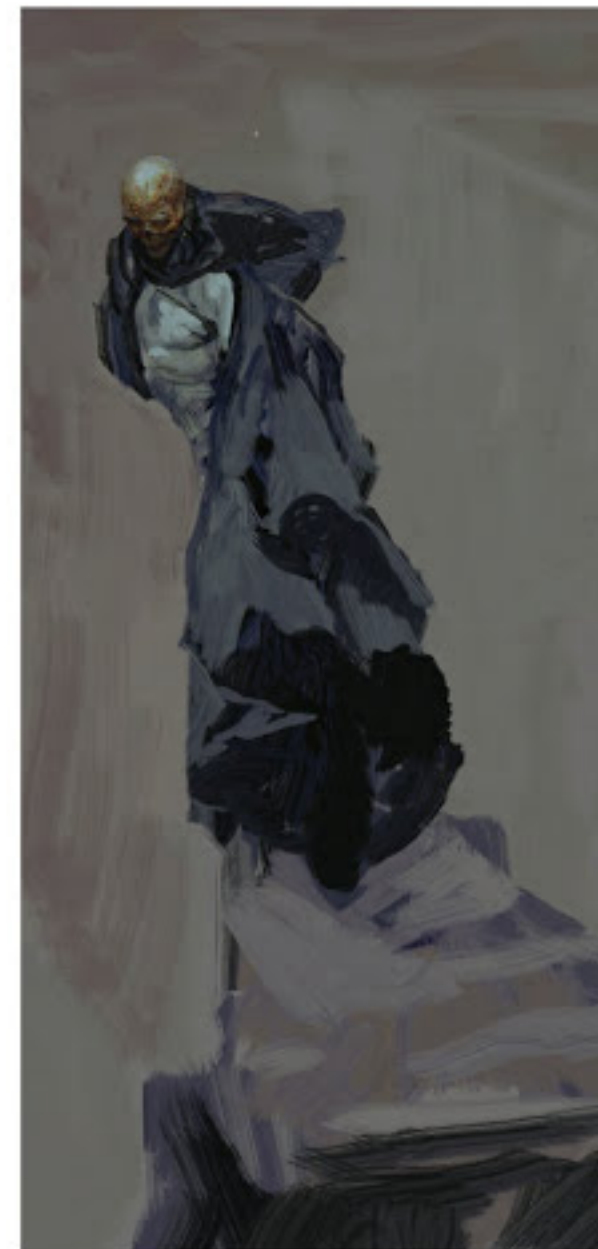
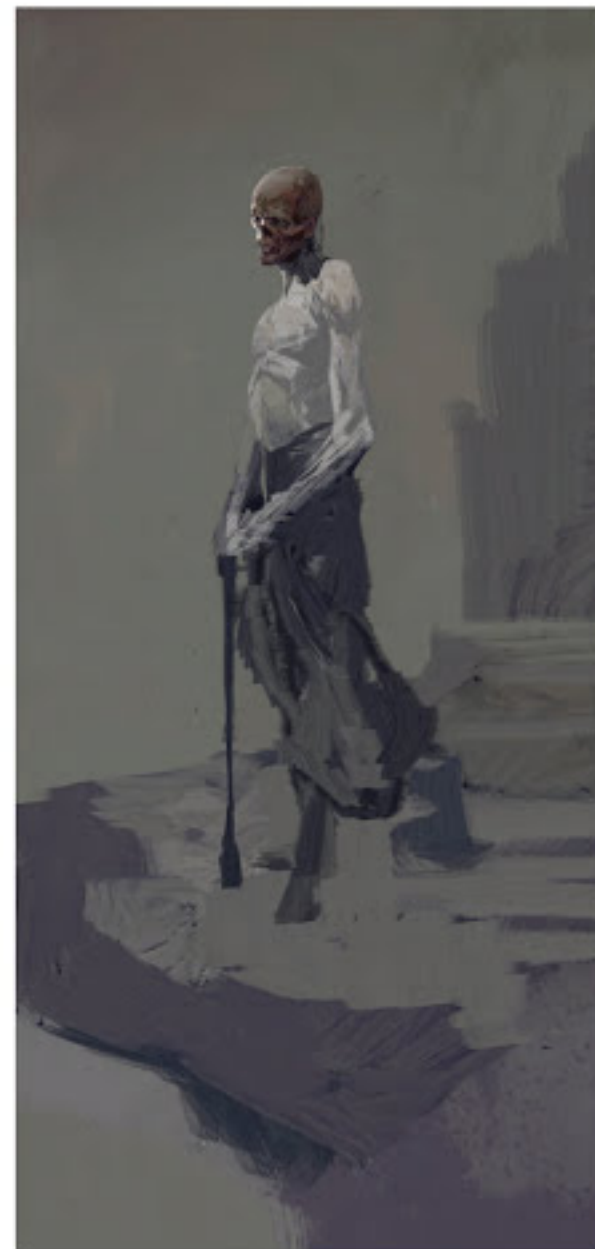
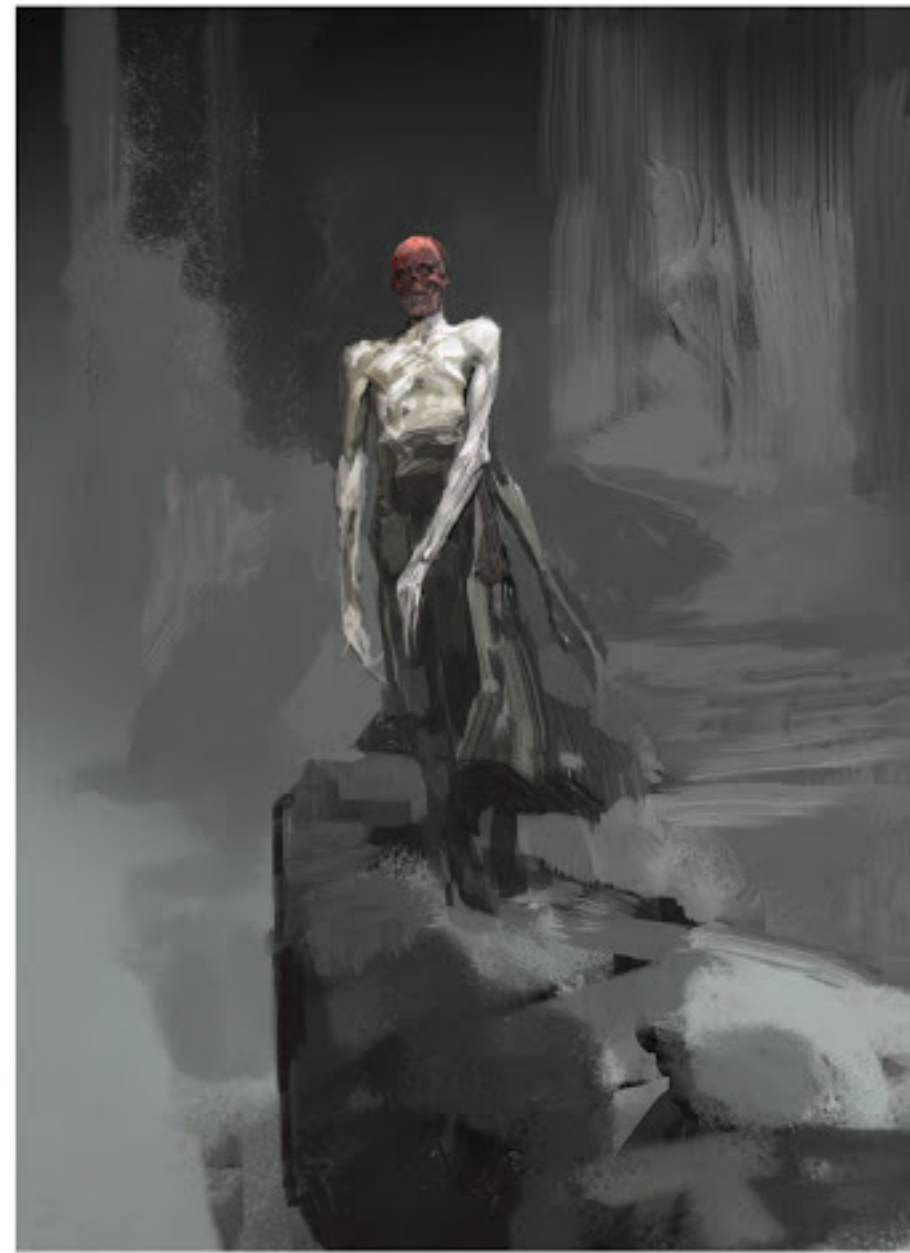
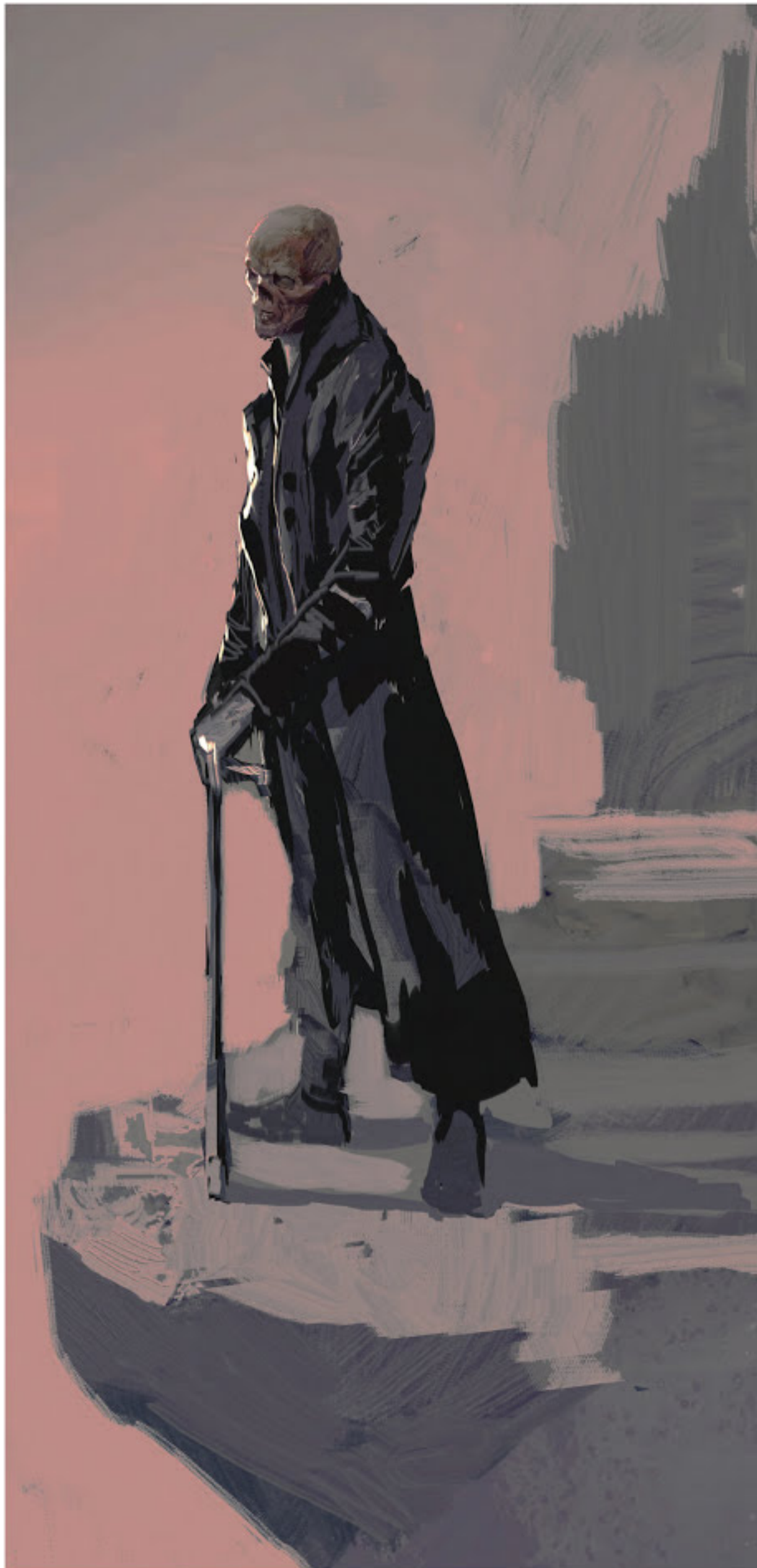
how early the audience should know that this character—previously called the Stonekeeper in the script—is the Red Skull. I designed versions hiding his face and versions showing how much

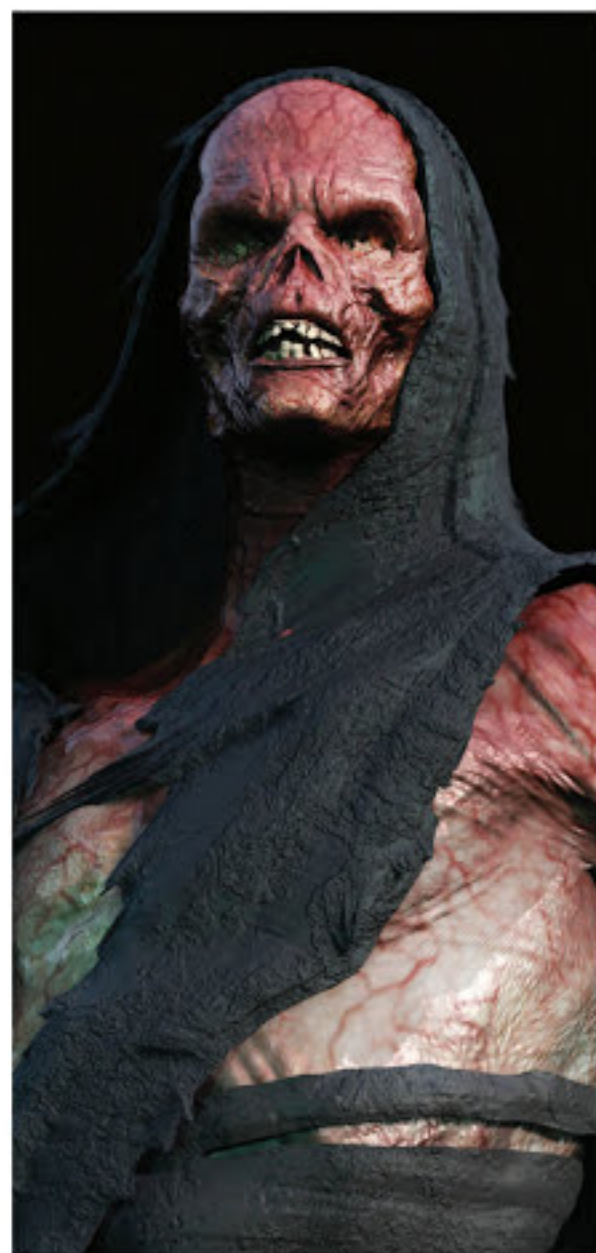
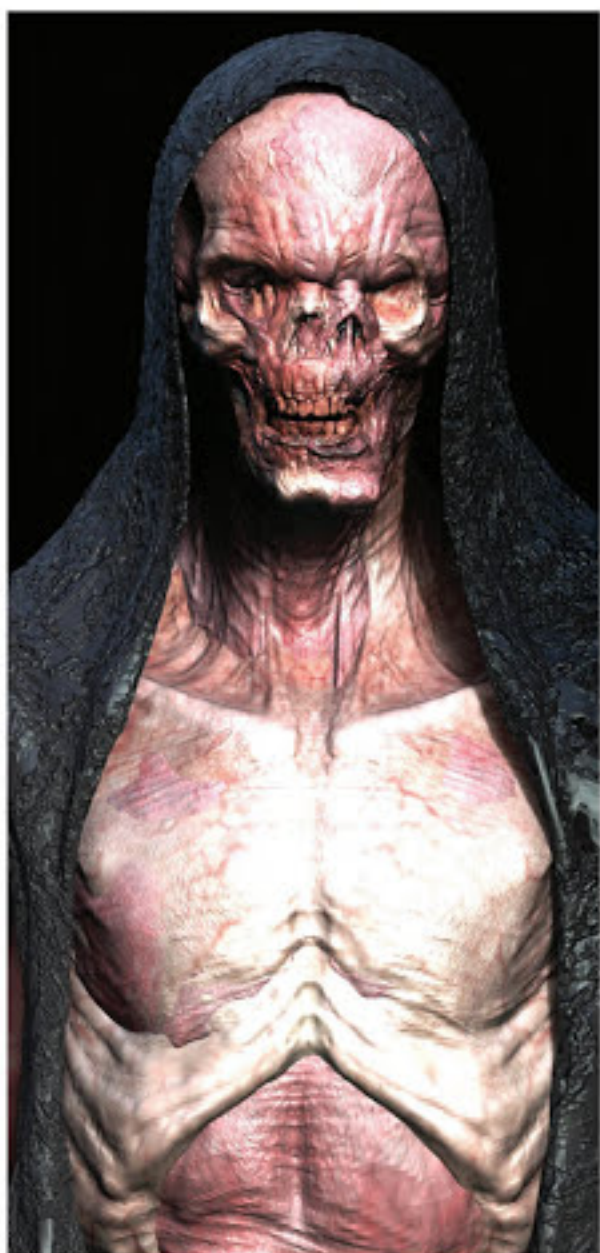
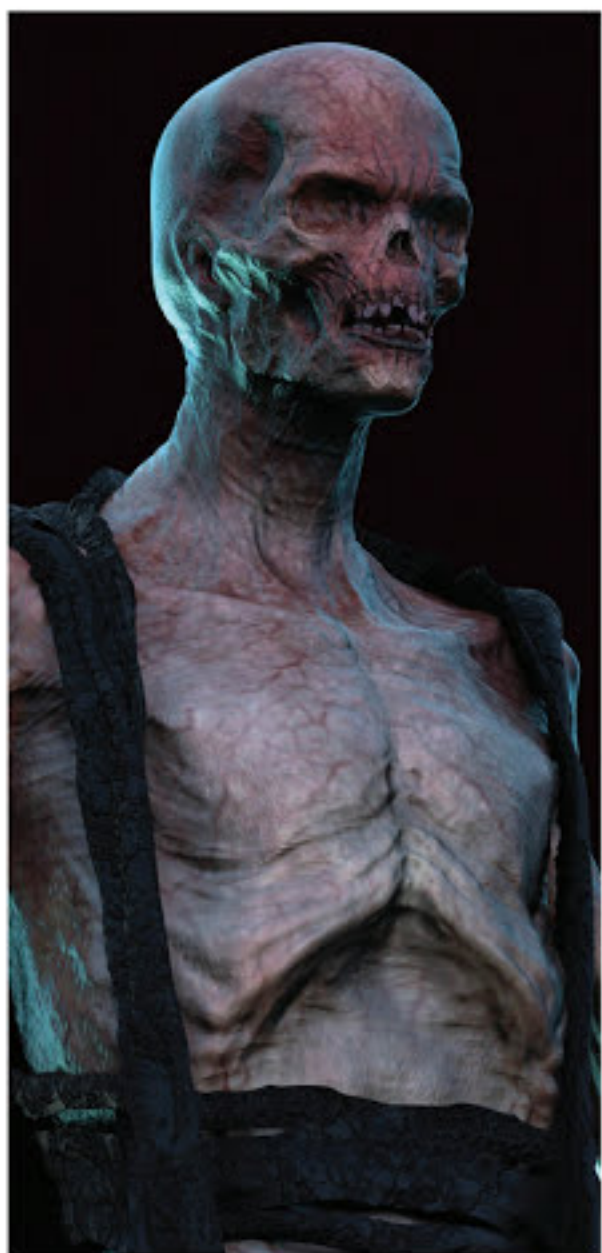
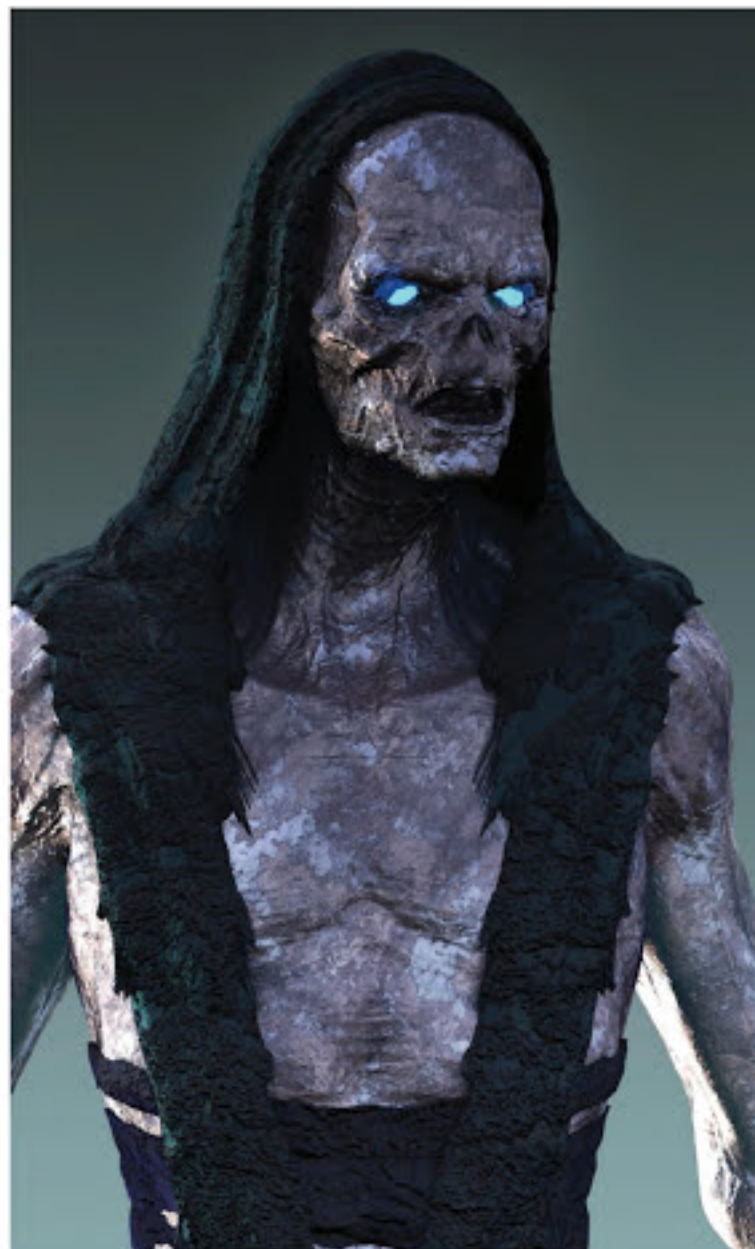
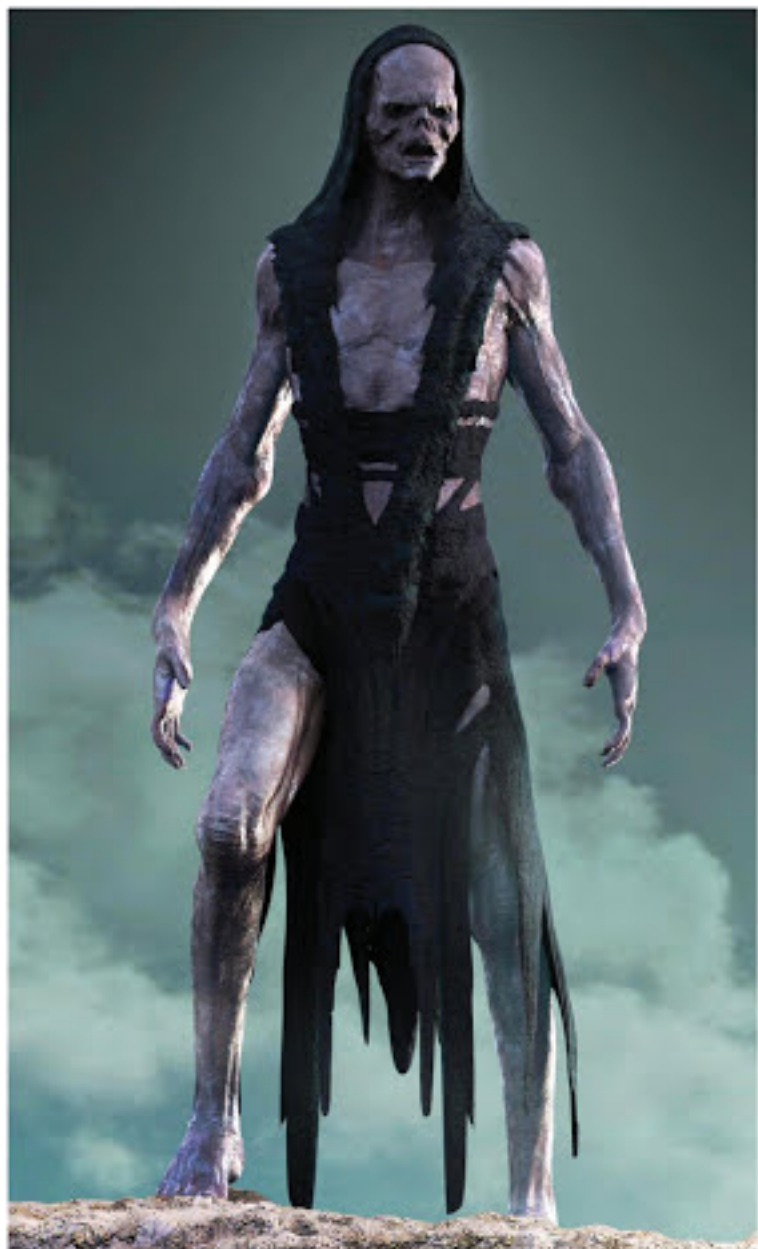
life or soul the stone took from him. I wanted to play with the idea of what the Soul Stone had done to him and whether he is a ghostlike being now or something soulless."

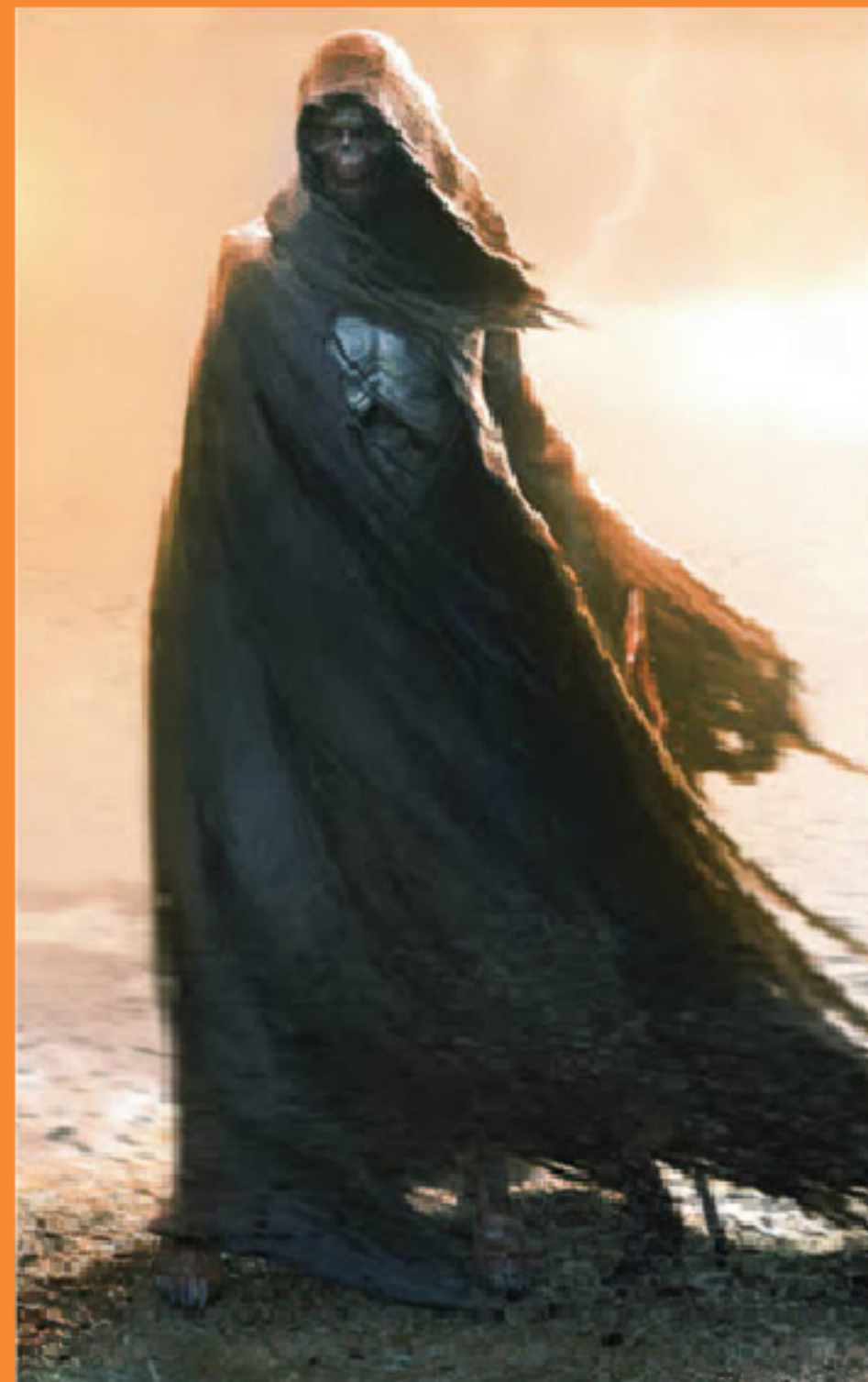
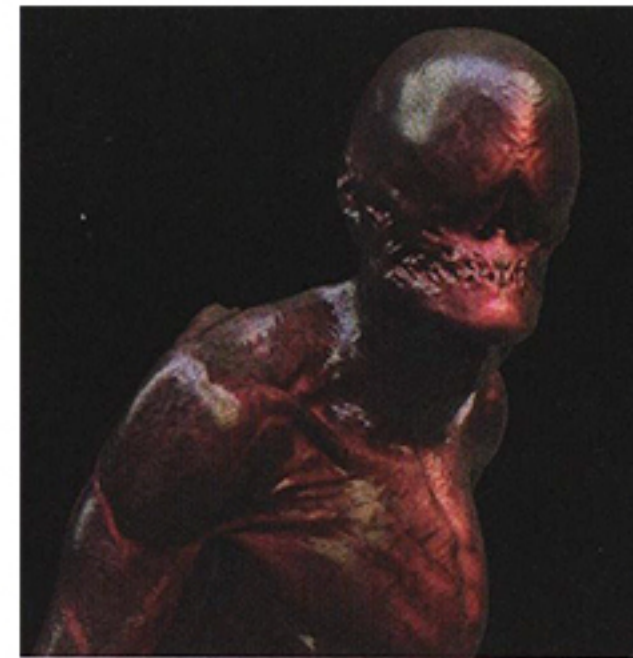


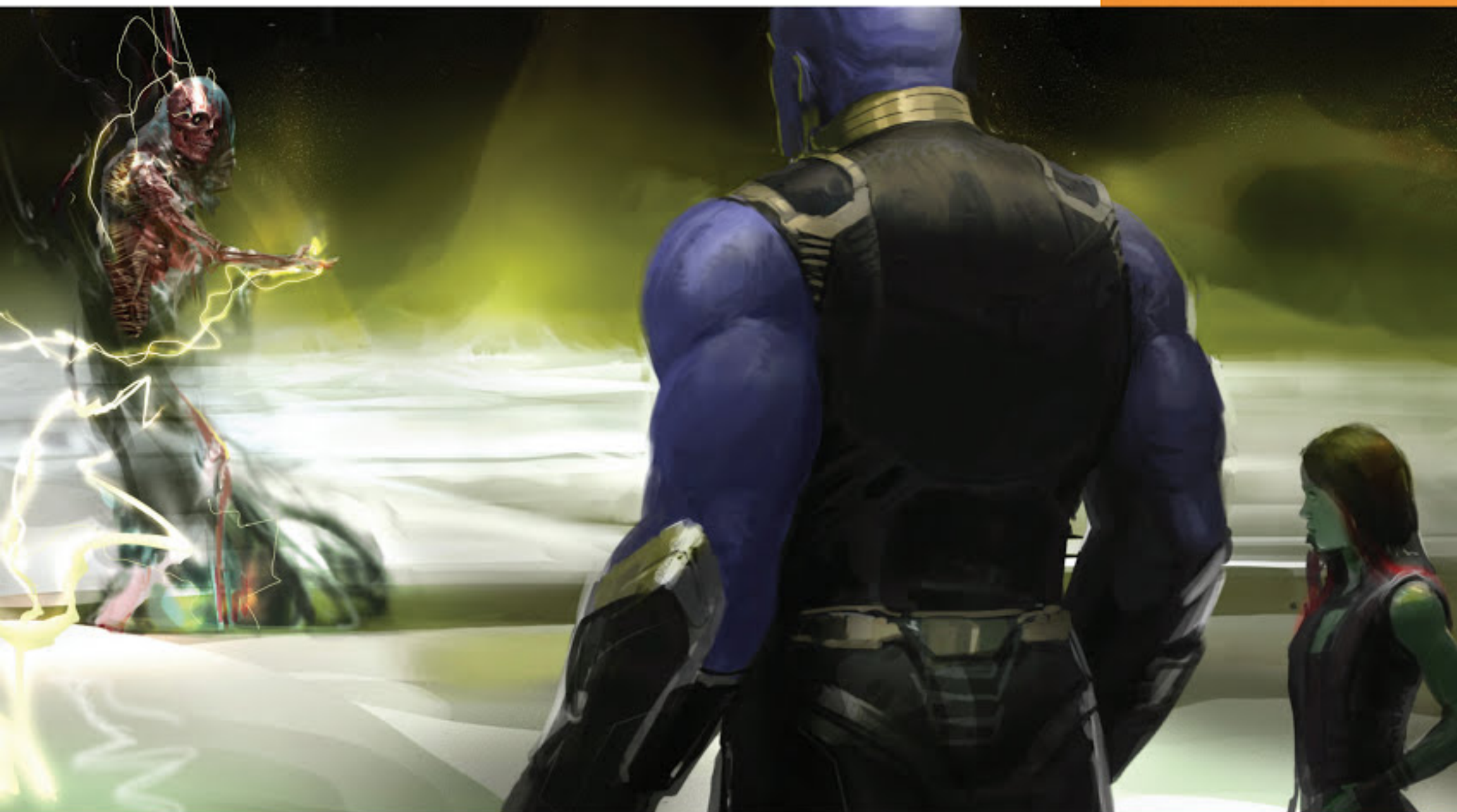






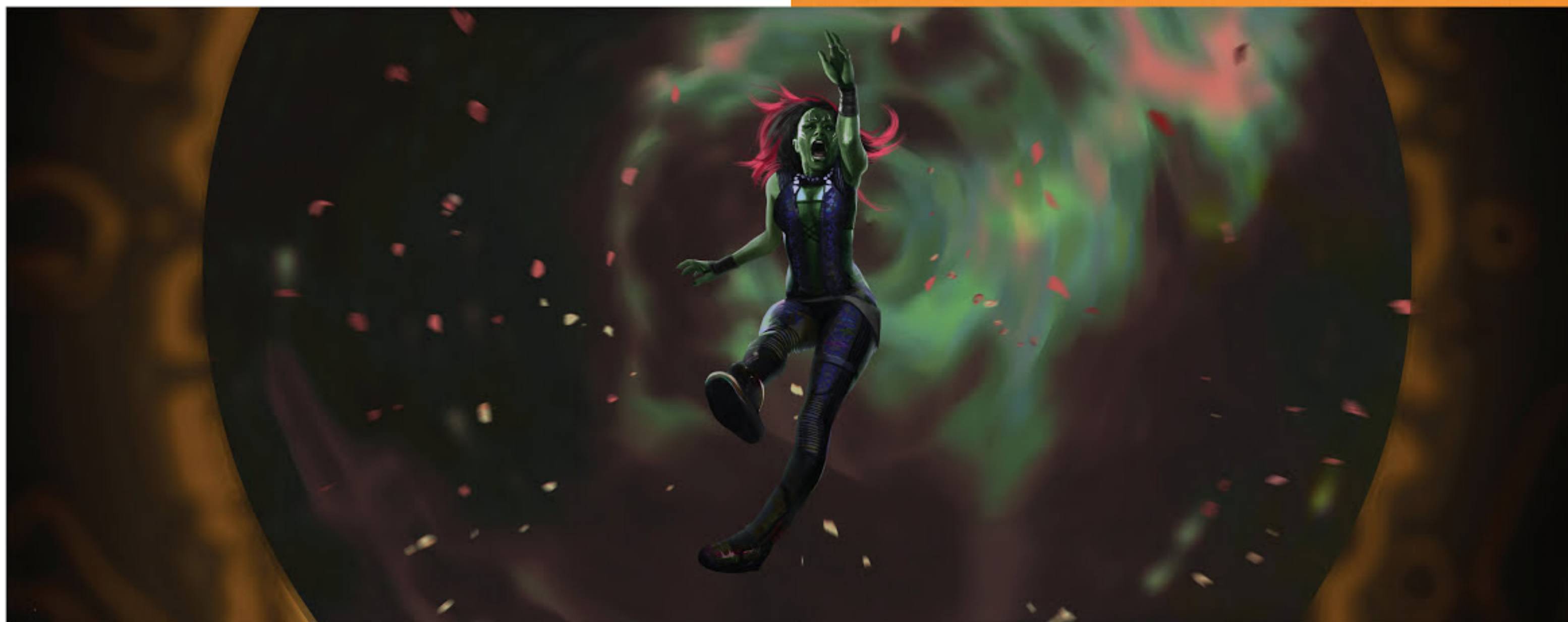






To obtain the Soul Stone, Thanos must sacrifice the soul of one he loves: Gamora, his favorite daughter. "When we began to lock into this movie being Thanos' journey and Thanos' movie, you know he needs a dark moment," Markus says. "And what is a dark moment for a person who bathes in darkness all the time? It's losing the one person whom he loves. And we couldn't have that be just accidental or purposeless. If we were going to kill off a major character like Gamora—if we're going to kill off Thanos' daughter—there has to be a massive plot reason for it. And it dovetailed nicely with this one missing stone."

"The end of act two for us is always the darkest moment, usually on a character level, but it might be on a plot level," Stephen McFeely says. "So an easy look at it would be, 'Oh, we lost Gamora. That's bad for the Avengers. That's bad for us as an audience member.' That's not why it's the end of act two. It's the end of act two because it's bad for Thanos. It's the worst thing that could happen to Thanos. The one person he loved more than anything is the one thing that stands in the way of him getting what he wants."





TITAN

The history of Titan, Thanos' homeworld, is a tragic one. "Many years prior to the film, his planet was experiencing a cataclysmic shift," Joe Russo says. "They were running out of resources, and they were overpopulated. Thanos, who is a sociopath, made a recommendation that they exterminate half the population randomly in order to save the rest of the population. Well, of course, the Titans rejected his notion, branded him a madman, and exiled him—and the planet ended up dying."

It's fitting, then, that Thanos returns to his former home to battle for possession of another Infinity Stone to bring him one step closer to his goal—and it's also fitting that Tony Stark is there to try to stop him. "It's no mistake that we get to Titan the way we get to Titan, right?" Marvel Studios Executive Vice President of Physical Production Victoria Alonso says. "I mean, Iron Man has been battling—for six years now—the shadow of Thanos, and he has a choice. Doctor Strange says, 'Can you get us back to Earth?' And Tony Stark says, 'Yes, I can, but I won't because all along I've been waiting for this moment, and I'm not going to walk away from it. I am going to go head-on, and we are going to go battle this guy.' Now, they don't know what they're about to encounter on Titan. They don't know that it's a desolate environment. They don't know that there's no life there. They don't know that they might not find Thanos. So with the help of Spider-Man, the three of them get there, and it is truly a conscious choice of saying, 'Instead of walking away from what has been haunting me all along, we're going to go. We're going to face it, and we're going to defeat it. And if nothing else, we're going to try.'"

"What makes Thanos so great is that his conviction and his belief in that this is the only way; there is no other solution," Marvel Studios Vice President Louis D'Esposito says. "He's seen it firsthand on his planet. And he's doing what needs to be done for the greater good. So with that kind of conviction and that kind of belief, it really makes a powerful villain."

AVENGERS: INFINITY WAR



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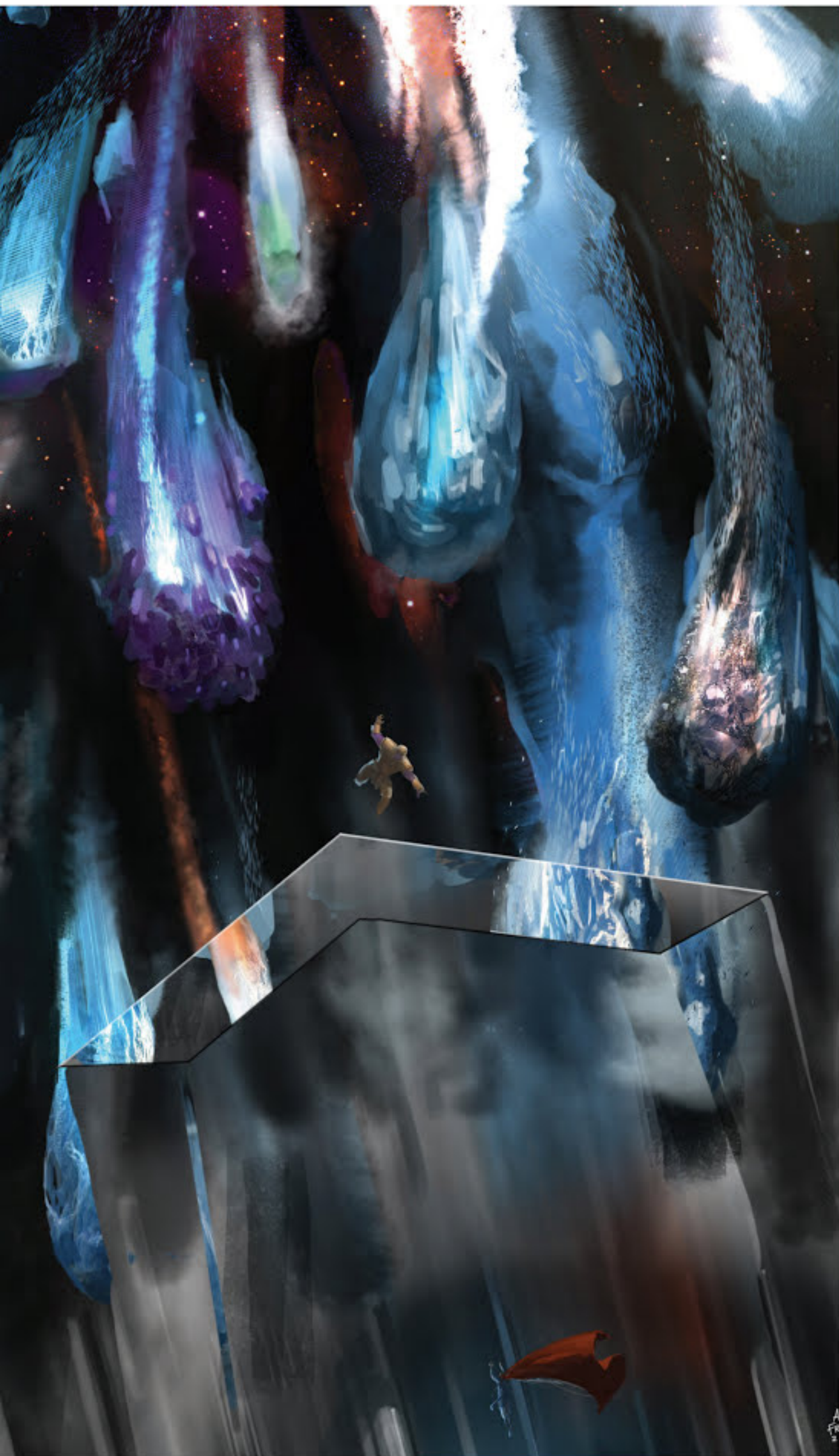




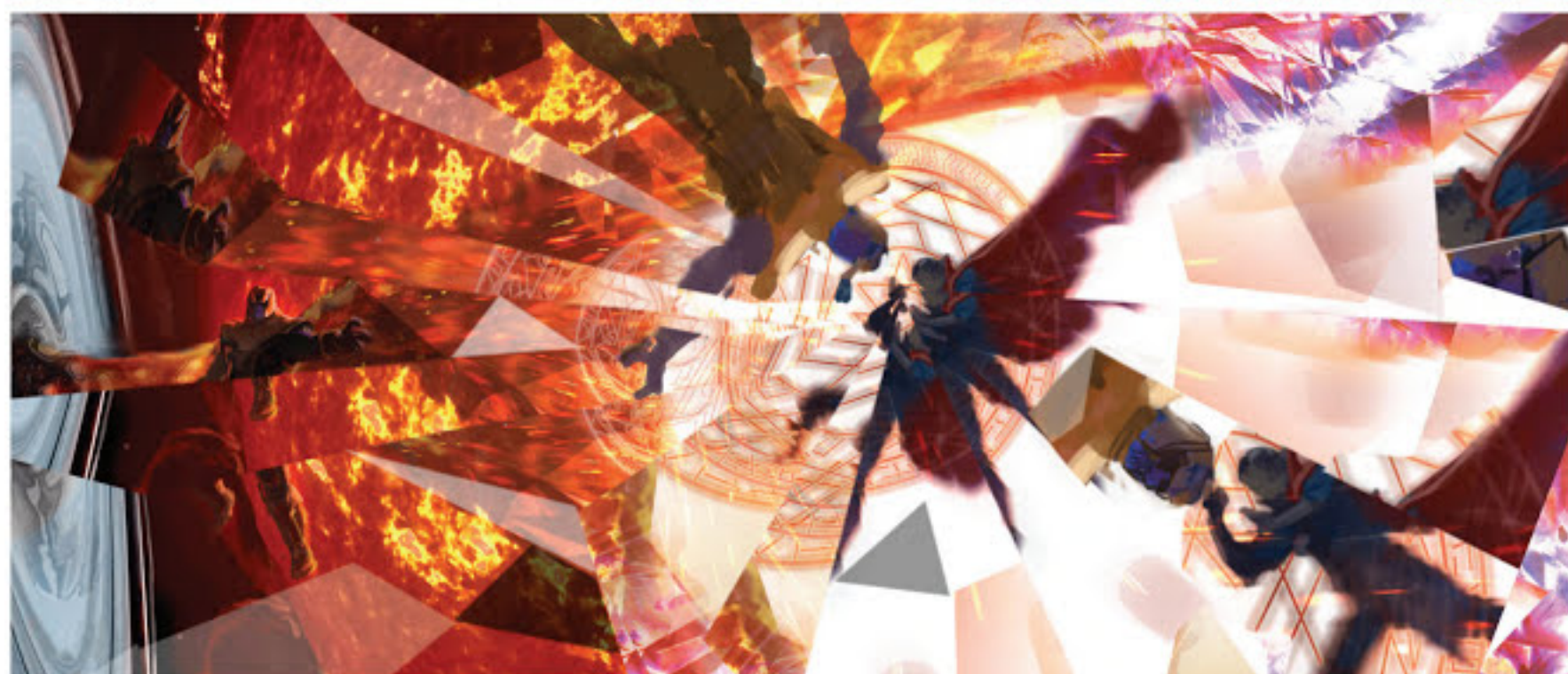
"Doctor Strange is pivotal in *Infinity War*," Trinh Tran says. "He plays a very, very important part. He is guarding the Time Stone, and Thanos is after the Time Stone. So Strange teams up with Tony and Spider-Man to defeat one of the Children of Thanos, and then comes face-to-face with Thanos on Titan. And what's fun about Doctor Strange is there's so much to explore with his character. Audiences only got to see a glimpse of what he was like in his own movie, but in *Infinity War* we really wanted to pit him against Thanos and give them a moment, because Thanos had a majority of the stones so he had quite a bit of power to play with—we called that moment the 'Wizard Duel.'"







AVENGERS: INFINITY WAR









BATTLE AT WAKANDA

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Thanos is pursuing the Mind Stone—the very thing that grants Vision sentience. Knowing the Mad Titan will come for the stone, Steve Rogers turns to a new friend for assistance.

“To have Steve come knocking on T’Challa’s door asking for help—and to have T’Challa

open his doors and allow our heroes to come in—I think that’s the biggest message from the end of *Black Panther*,” Executive Producer Trinh Tran says.

As ruler of the most technologically advanced nation on Earth, T’Challa finds himself in a strong

position to defend both Wakanda and the planet from Thanos. T’Challa and Wakanda’s forces combined with the likes of Captain America, the Winter Soldier, War Machine, Black Widow, and the Falcon make for quite the formidable army.







WINTER SOLDIER

Having previously been brainwashed and used as a weapon, Bucky Barnes escaped to Wakanda in the hope that their technological advancements could permanently remove Hydra's trigger words from his brain. With Shuri's help, he finds himself in perfect health—just in time to fight in the ultimate battle. “I had done design passes on the Winter Soldier since he was first introduced, so I had an idea of his journey,” Senior Visual Development Artist Rodney Fuentebella says. “I wanted his design to be a blend of what he was and what he became in his new home in Wakanda. I wanted to explore a lot of possibilities: how much he looked like his comics persona and how much Wakanda influenced his style. I really wanted his metal arm to feel different since it is Wakandan tech instead of Hydra. I painted a lot of versions with African-inspired shapes and gold segments to make this version feel Wakandan.”

◀ NIZZI ▲ LEGACY EFFECTS



▲ FUENTEBELLA



▲ FUENTEBELLA

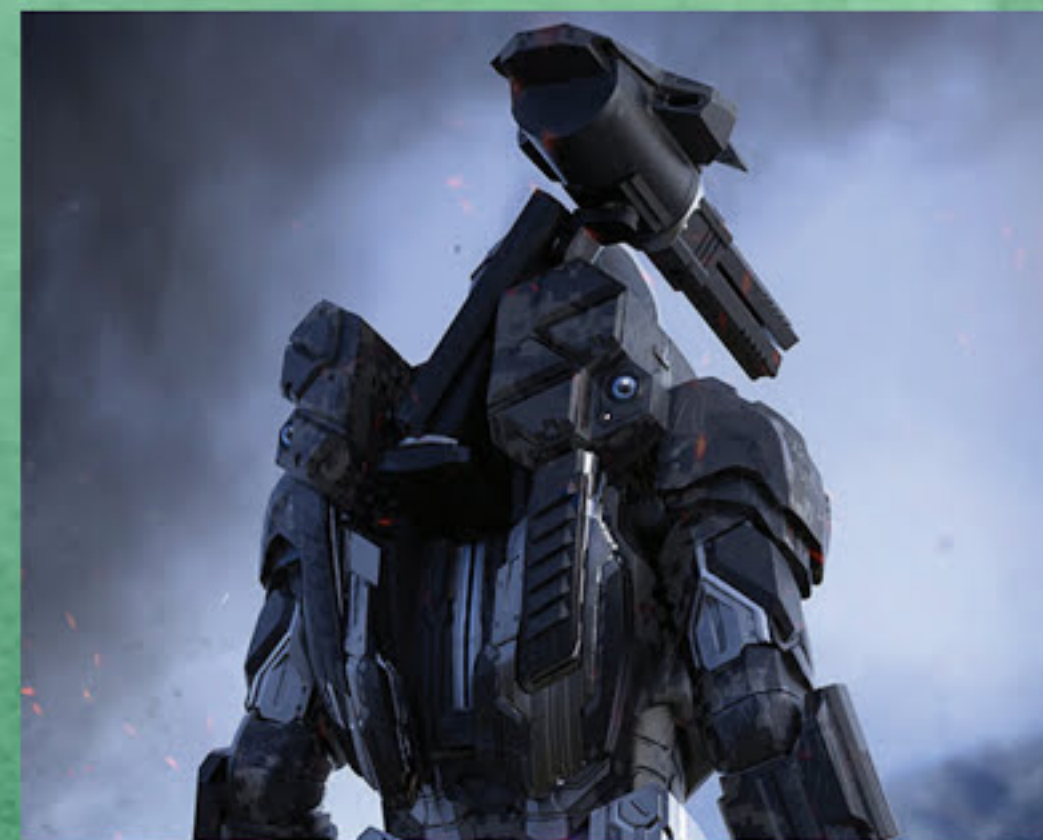
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**"I WANTED HIS DESIGN
TO BE A BLEND OF WHAT
HE WAS AND WHAT HE
BECAME IN HIS NEW
HOME IN WAKANDA."**

In *Avengers: Infinity War*, Bucky receives a new metal arm to replace the one blown away by Iron Man's RT beam in *Captain America: Civil War*. "Bucky's new arm is made out of Wakandan Vibranium," Concept Artist Josh Nizzi says. "As such, it has some design cues from Shuri in its color and forms."





WAR MACHINE

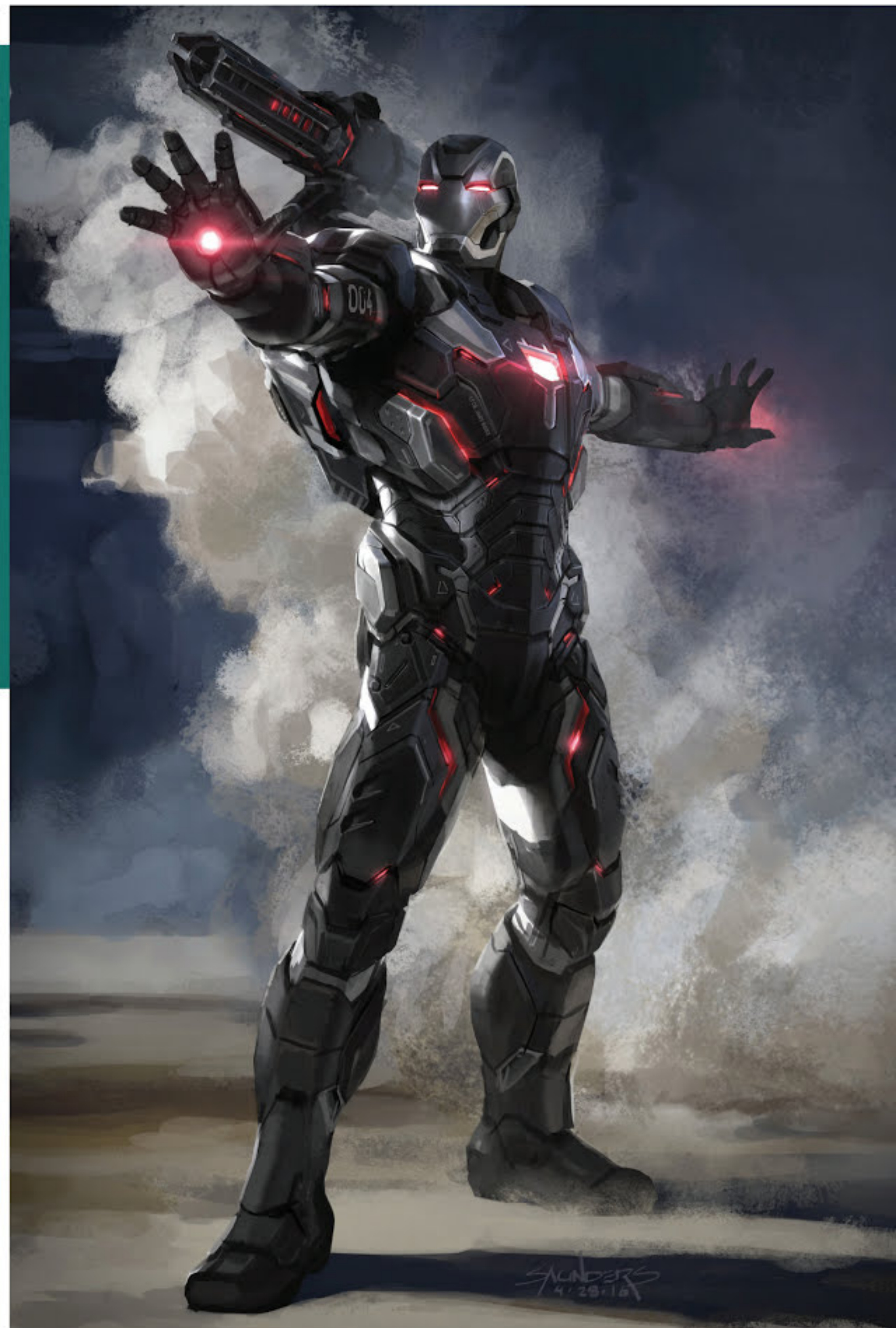
James “Rhodey” Rhodes was injured in *Captain America: Civil War*, leaving him without the use of his legs—but thanks to Stark Industries technology and a new War Machine suit, he can do his part to help stop Thanos. “Originally, Rhodey was going to have two different armors in this movie,” Concept Illustrator Phil Saunders says. “And then this ultimately got narrowed down to one armor, so the best elements in both armors were combined into one. We really wanted to give him a much more advanced look than what he had had in the previous movie to keep up a little bit with the leap from the Mark 47 to Mark 50 for Iron Man. So I went with a much more sophisticated stealth geometry and breakup of the form language. I also gave him a far more extensive package of weaponry than he had ever previously had.”





AVENGERS: INFINITY WAR









HULK BUSTER



"A lot of the fun in designing the Hulkbuster armor comes from its specific purpose of fighting against the Hulk and thinking about what designs Tony and Bruce would come up with together," Josh Nizzi says. "Compared to *Age of Ultron*, the new design is sleeker, which helps to visually tie it to the very sleek nanotech Iron Man suit. It still has lots of panels and details that look like they can open up or expand out to reveal some specialized Hulk countermeasures. One of the challenges with this suit is to balance a high-tech look with something bulky and thick enough to handle a beating."





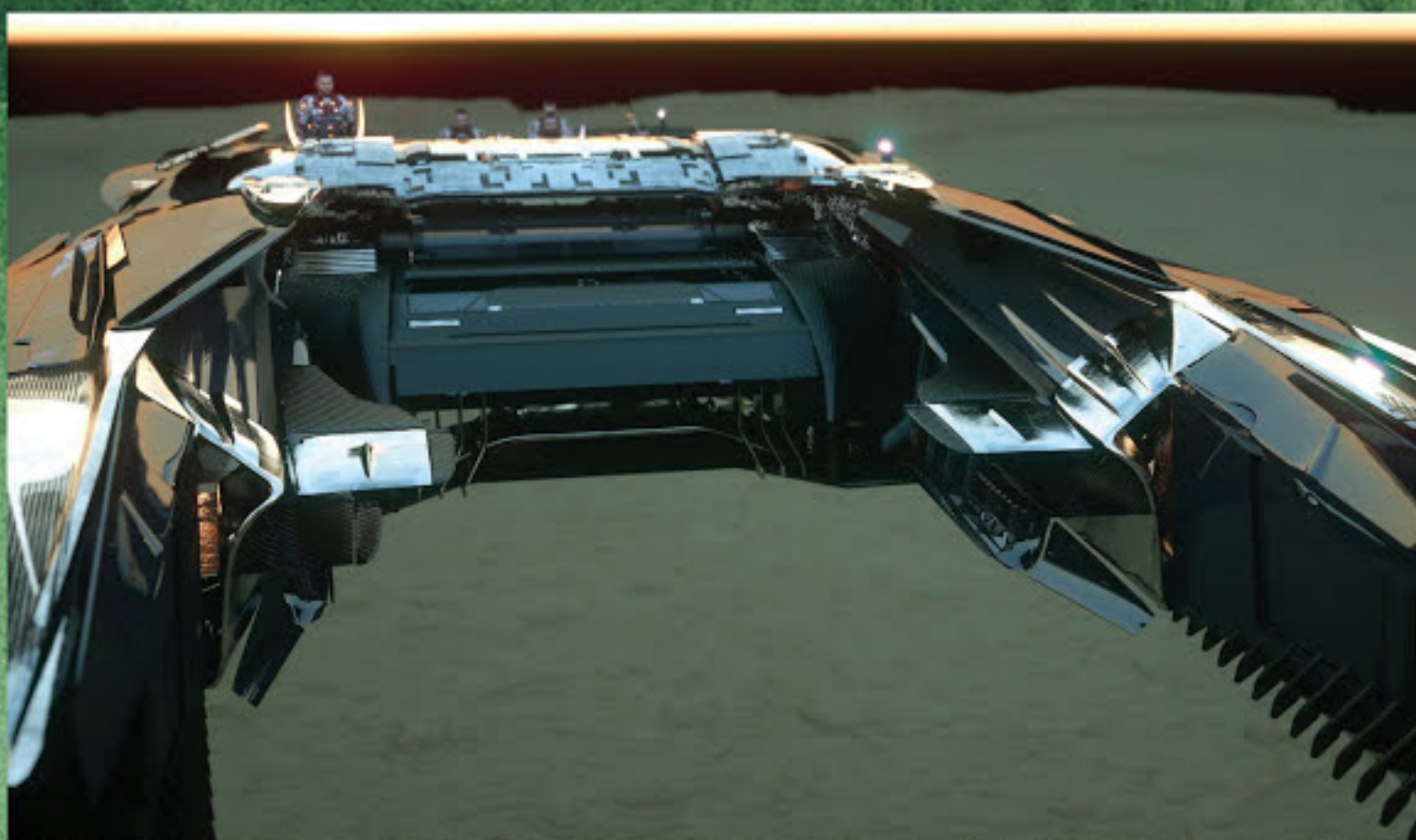
***"IT WAS INSPIRED
BY CONSTRUCTION
EQUIPMENT."***

"The proportions of Josh Nizzi's Hulkbuster Mark I from Avengers Age of Ultron were successful, so I tried to keep my designs within those basic proportions—very humanoid and muscular," Phil Saunders says. "It was inspired by construction equipment I just wanted to create something that felt very tough but also a little bit more organic and muscular in the form language than the previous version, in keeping with the direction that Tony Stark's design have been heading."



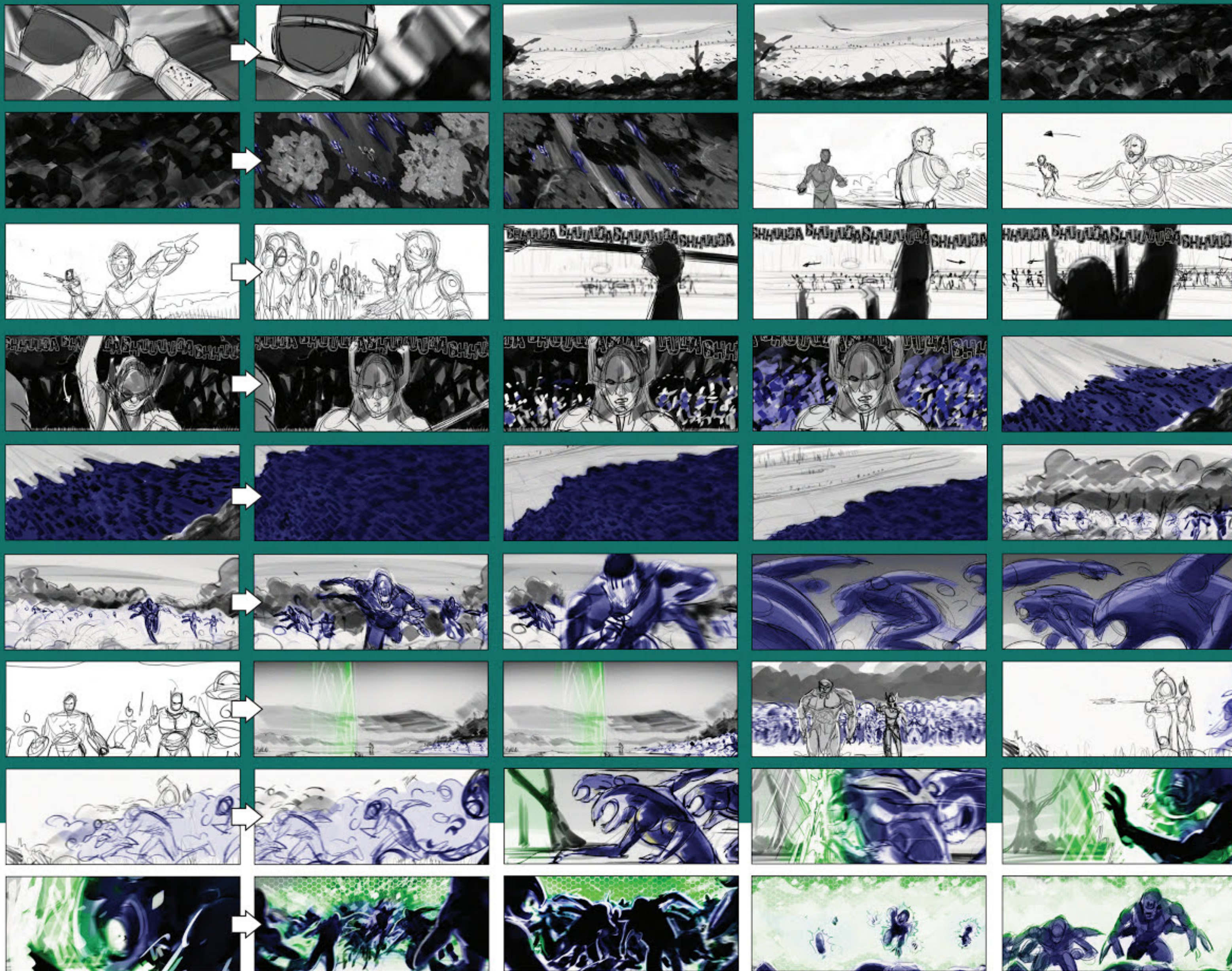


Executive Vice President Victoria Alonso compares the heroes' stand against Thanos' forces in Wakanda to an epic encounter in HBO's *Game of Thrones*. "Prepping the Battle of Wakanda was our Battle of the Bastards, times 27. It was our moment of being out there on the field with every single powerful character that we had created, and you could feel that this was not a moment that we're going to win. They couldn't do it alone. And how do you go out with the dignity of being a beloved super hero? At the end of the day, that was it. They go out there. They run into it. They run into the fire."











The Children of Thanos arrive in Wakanda with an army of Outriders, delivered into battle by massive troop transports. "These ships were designed primarily as auxiliary transport vehicles in addition to the Q Ship fleet," Concept Artist Paul Chandler says. "We called them the Outrider Drop Ships. In the design process, we needed to create a ship to be dispensed from Thanos' huge

mothership that could punch through a planetary atmosphere, withstanding huge impact and temperature stresses similar to meteorites. "From some of my initial concepts, Charles Wood and the directors went for a brutish design that could be sculptural and have visual impact in numbers. So I modeled these up with basic animations and paintings to see how they could

perform and ultimately participate on a battlefield once deployed if needed. As they are the first thing to arrive at the Wakanda battle scene, we made a general push for a sense of magnitude in having these strange, dangerous-looking shapes dominating the landscape."



■ CHANDLER



RATTLE AT WAKANDA



OUTRIDERS

"We first have Proxima Midnight and Cull Obsidian arriving in Wakanda after their defeat in Edinburgh," Trinh Tran says. "And they unleash these crazy Outriders from the Drop Ships to fight against our heroes—and they're actually really close to being defeated. Then, at the very last second, Thor comes crashing down with Rocket and Groot and Stormbreaker—the weapon that is going to kill Thanos—and he pretty much annihilates the entire field of Outriders."



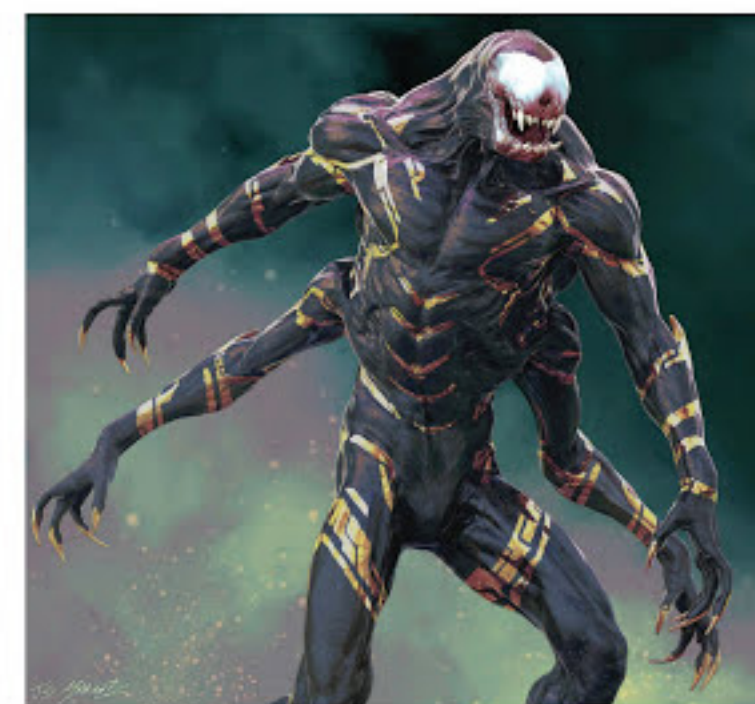
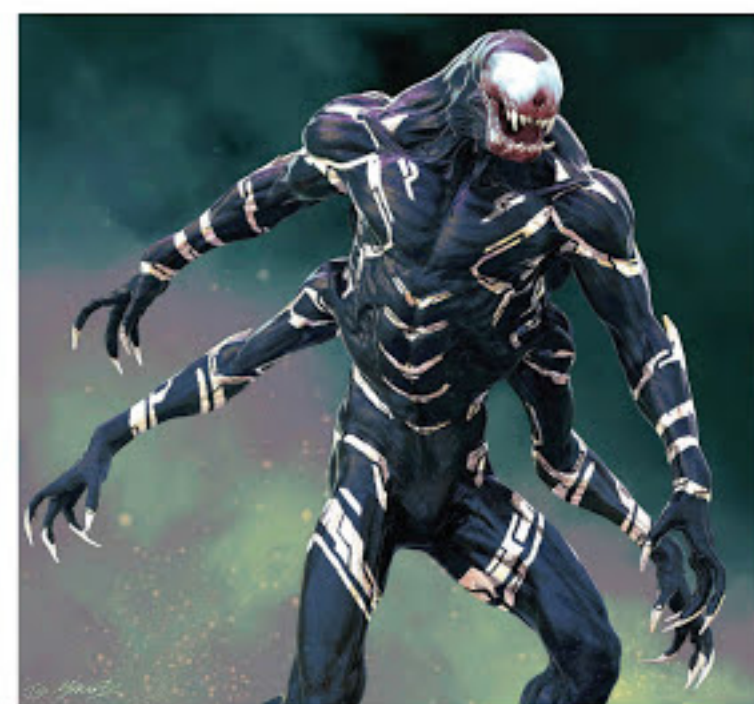
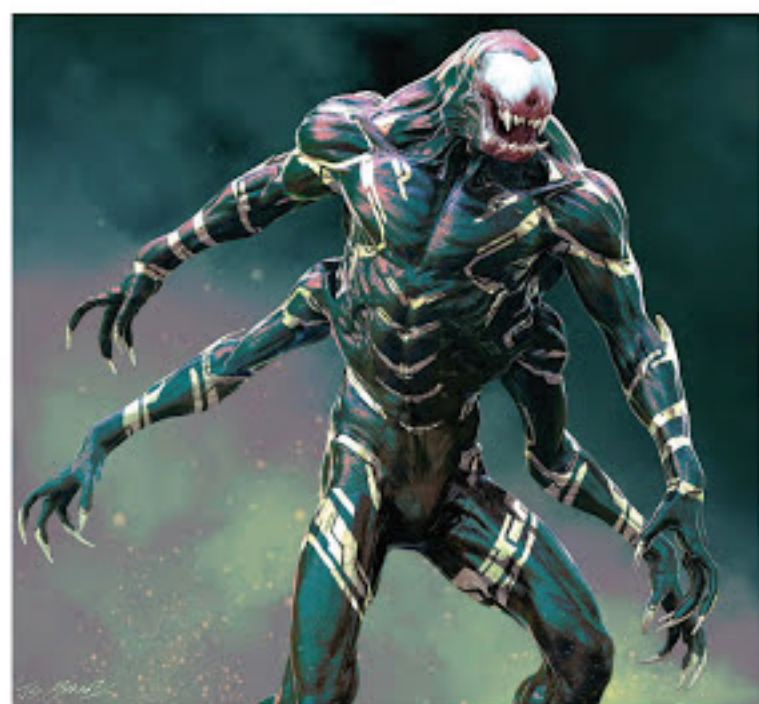




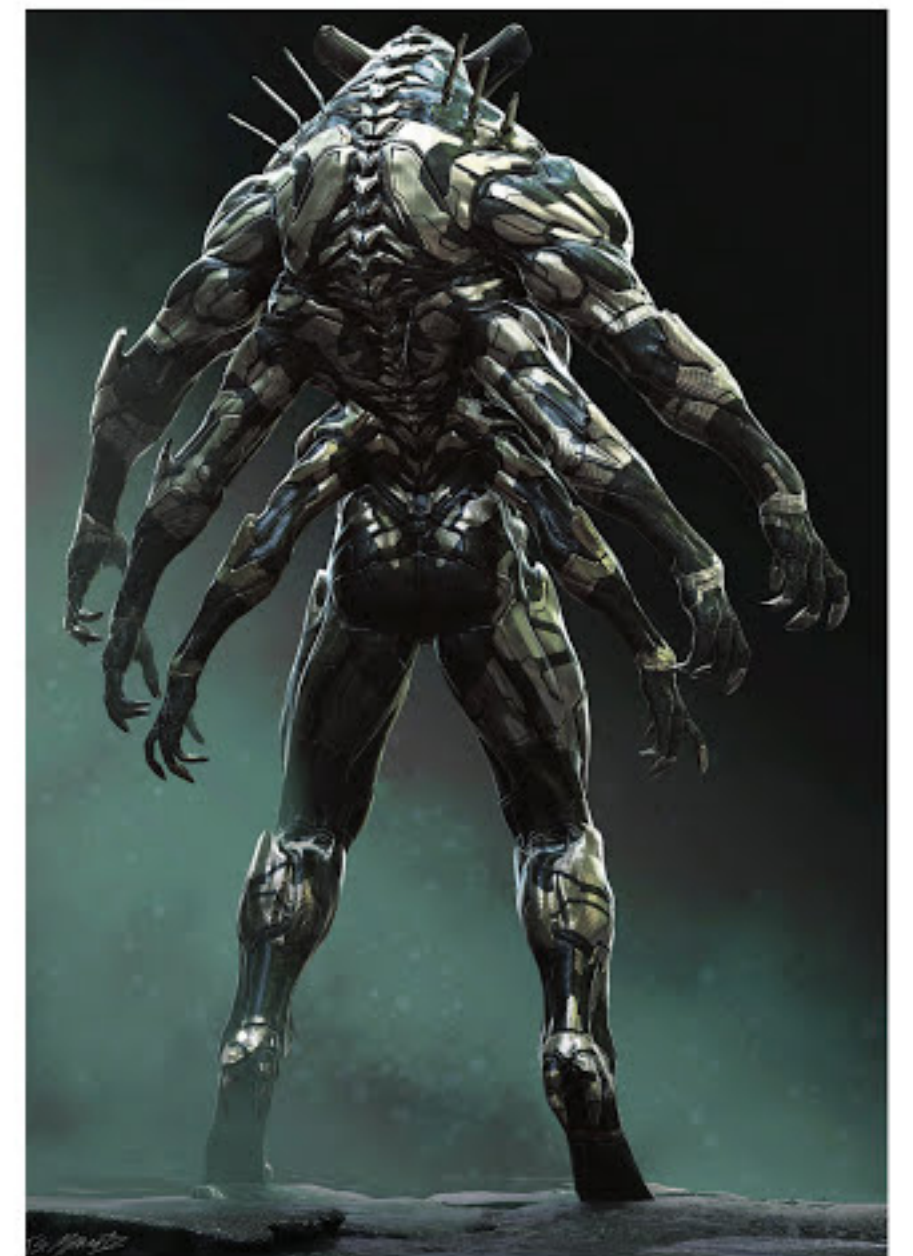
"I loved designing the Outriders," Concept Artist Jerad Marantz says. "It was a real challenge. After looking at the source material, I wanted them to have a biomechanical quality to them. There was concern that the Outriders may look too much like a Venom symbiote, and the challenge was to ensure they had a unique look. To achieve that, I decided to go biomechanical with them and incorporate the same shapes that are used in Thanos' armor and Proxima Midnight's and Corvus Glaive's."

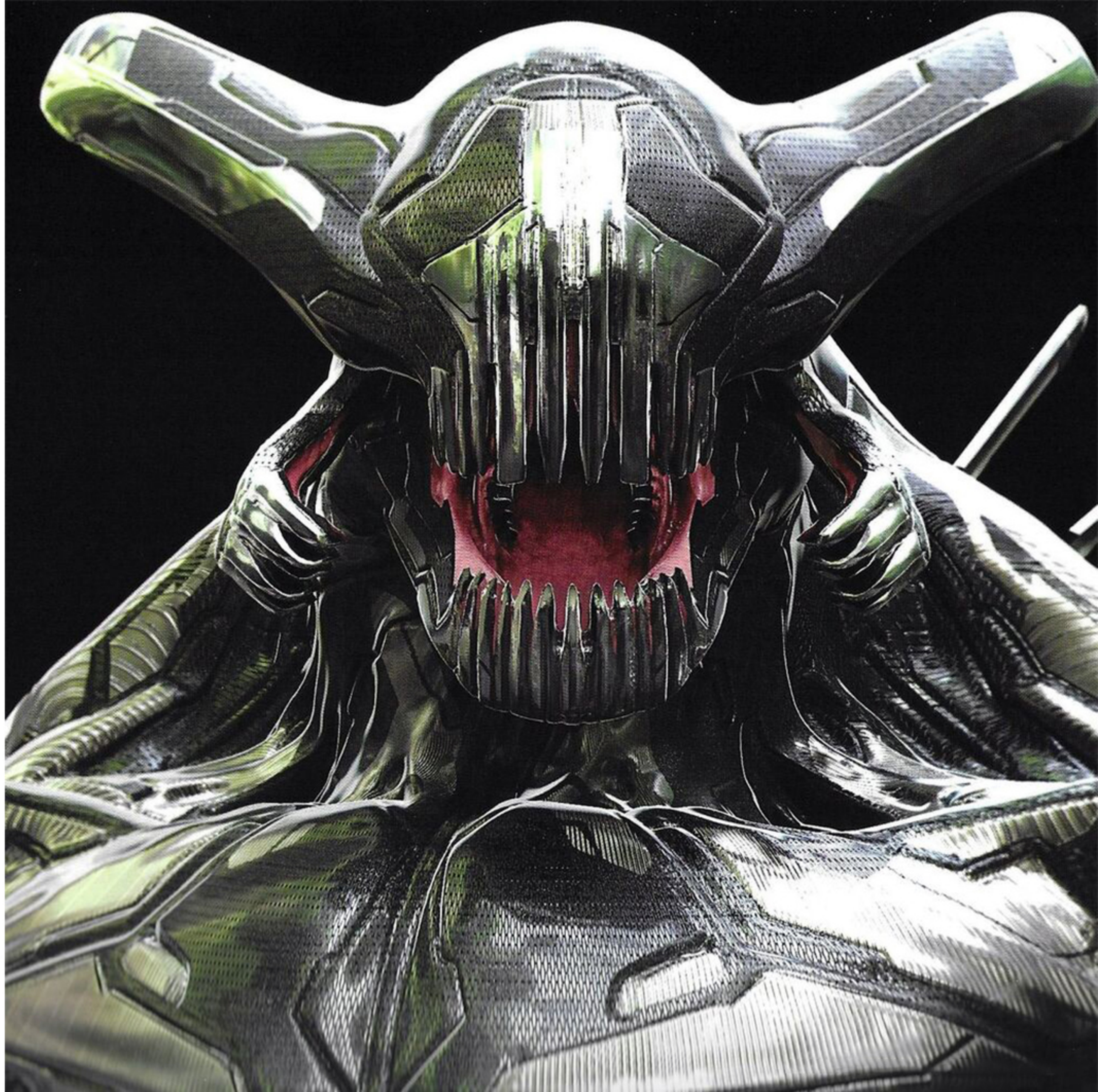
"I did several head studies because the body was approved fairly quickly," Marantz says. "I was playing around with all different types of teeth options, and it was Ryan [Meinerding] that suggested I make the teeth flat. It was a really good call."

"The coolest thing about designing the Outriders was the assignment. This was the first time the Marvel Universe had an alien-creature army—there have been aliens but not an army of beasts. It was an incredible opportunity to do something unique."

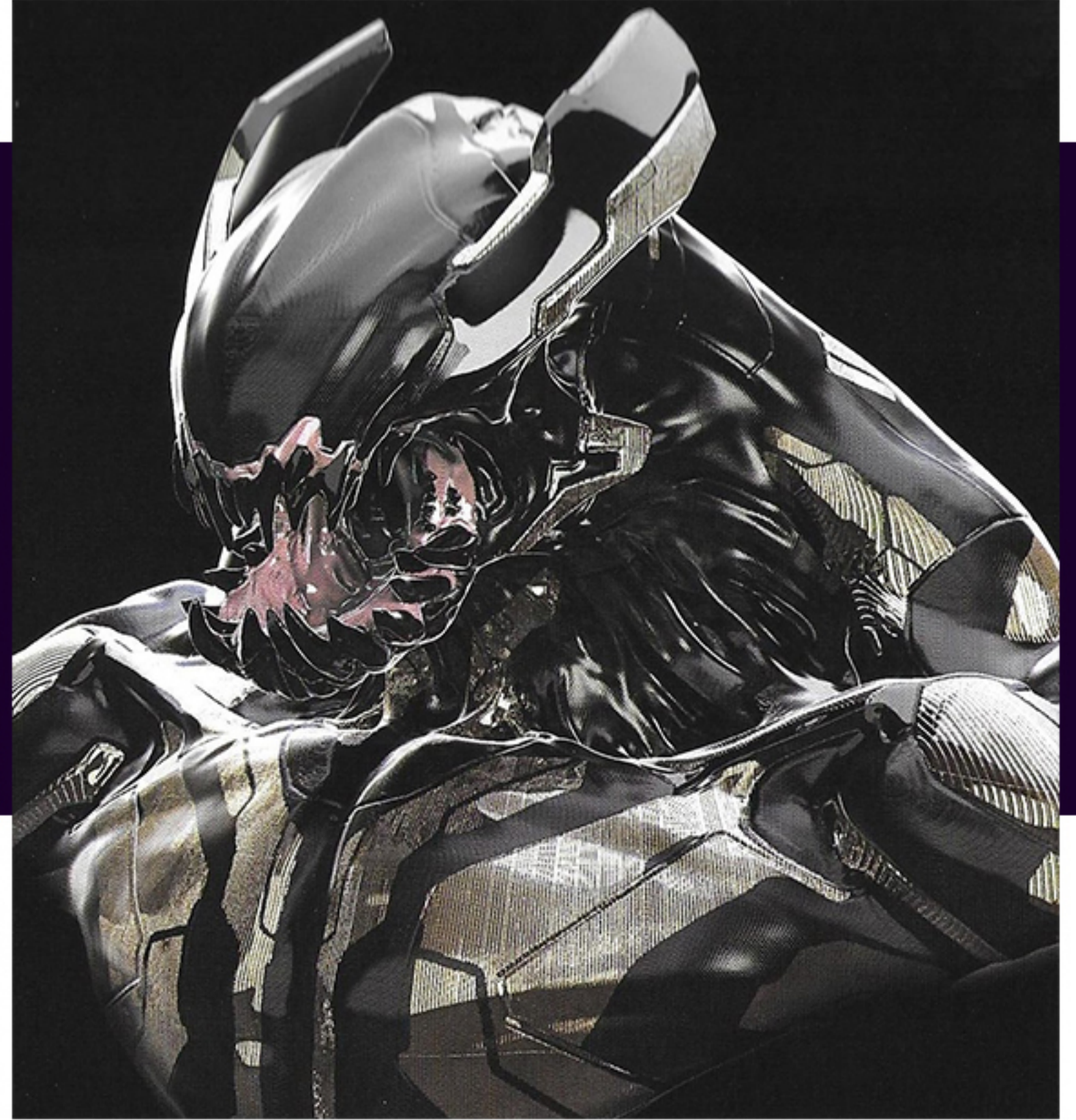


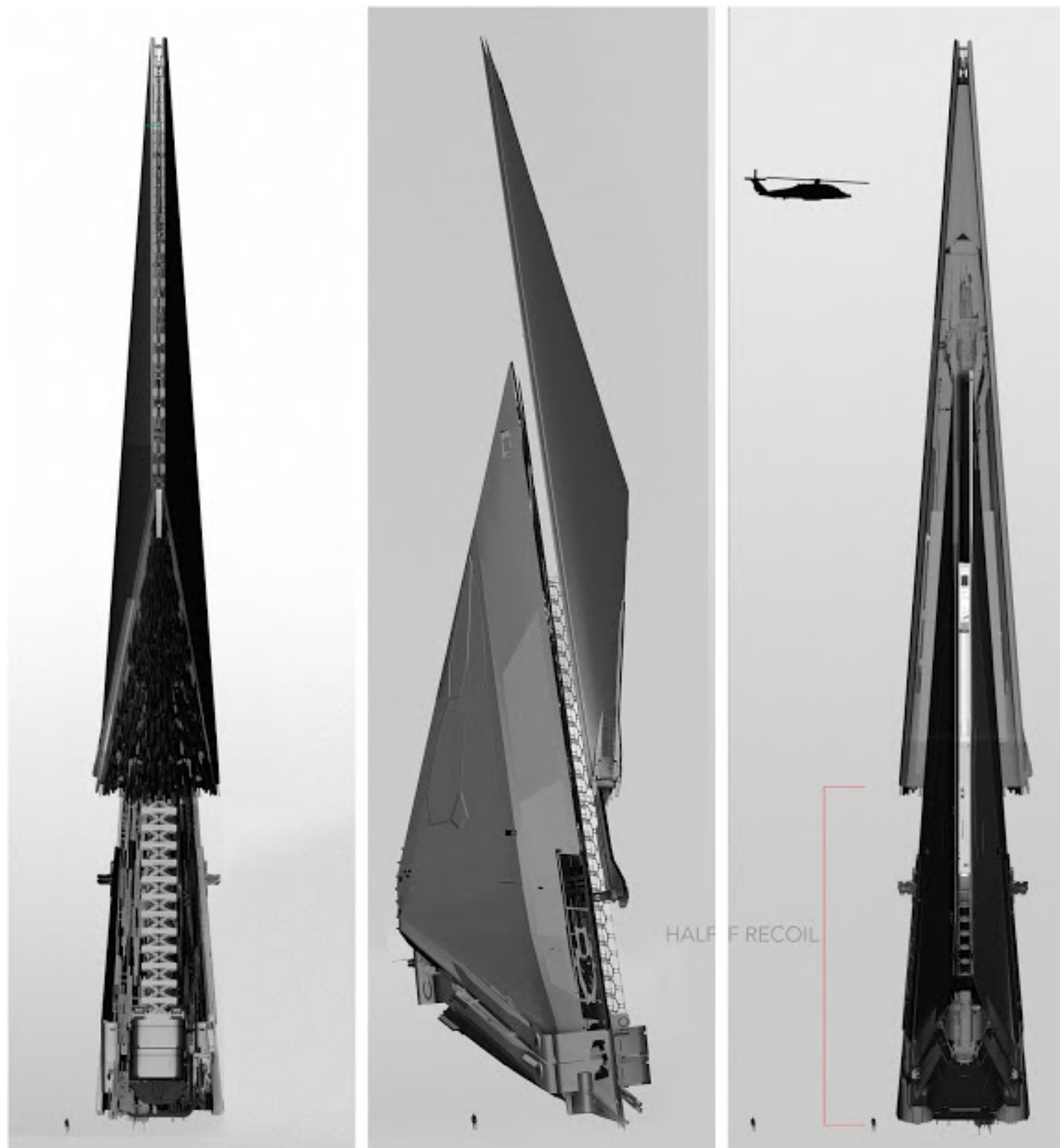








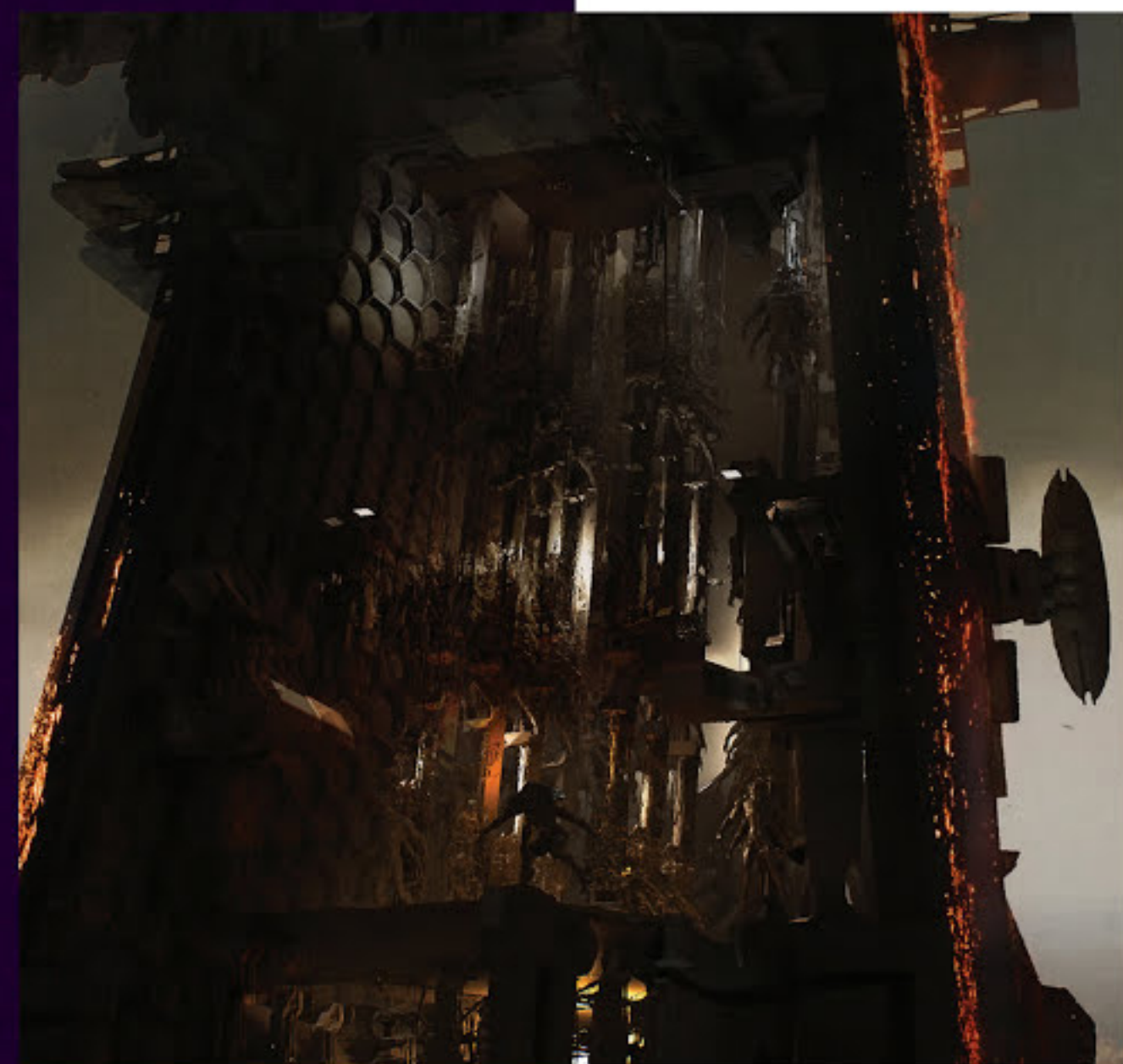
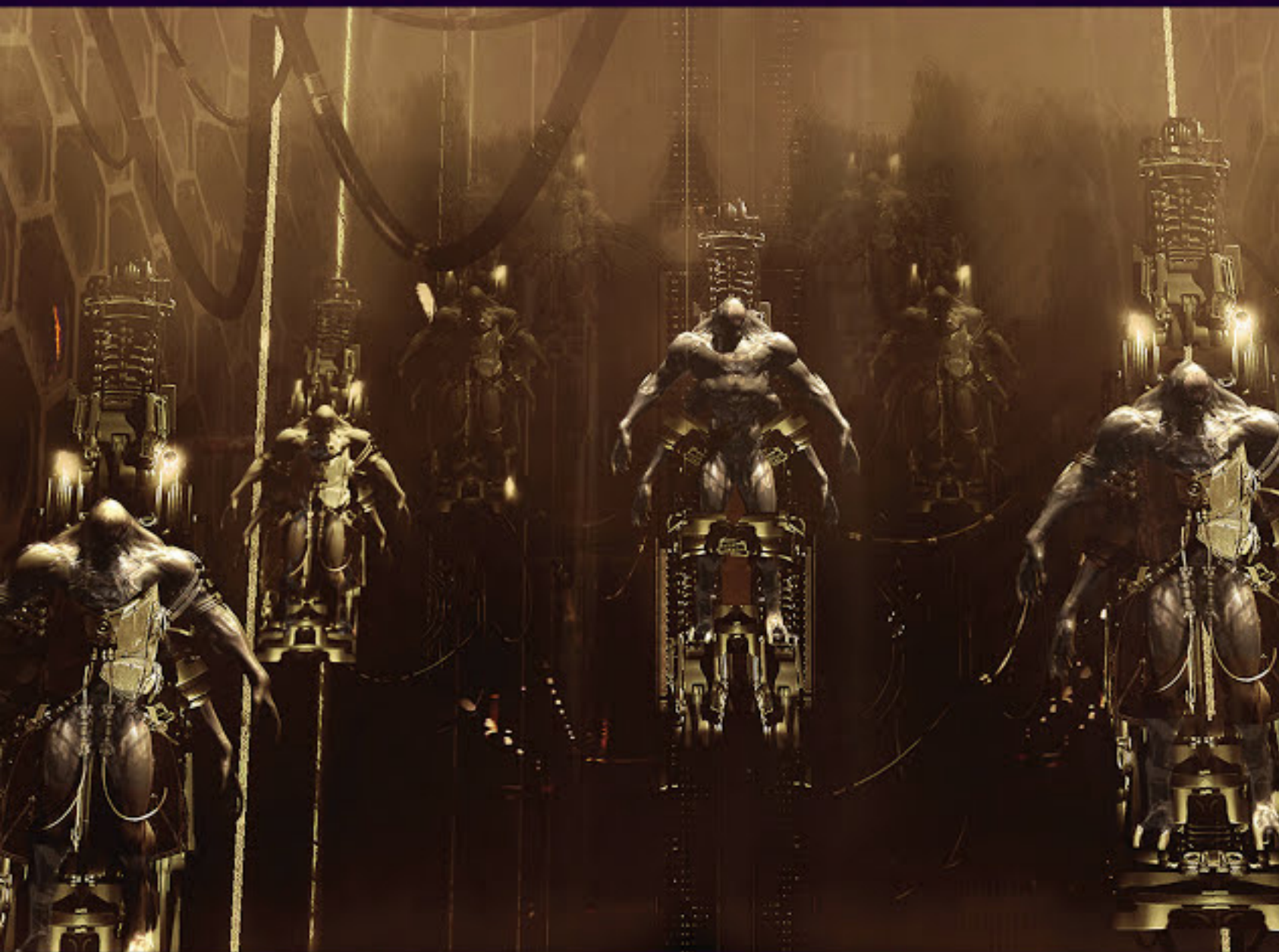


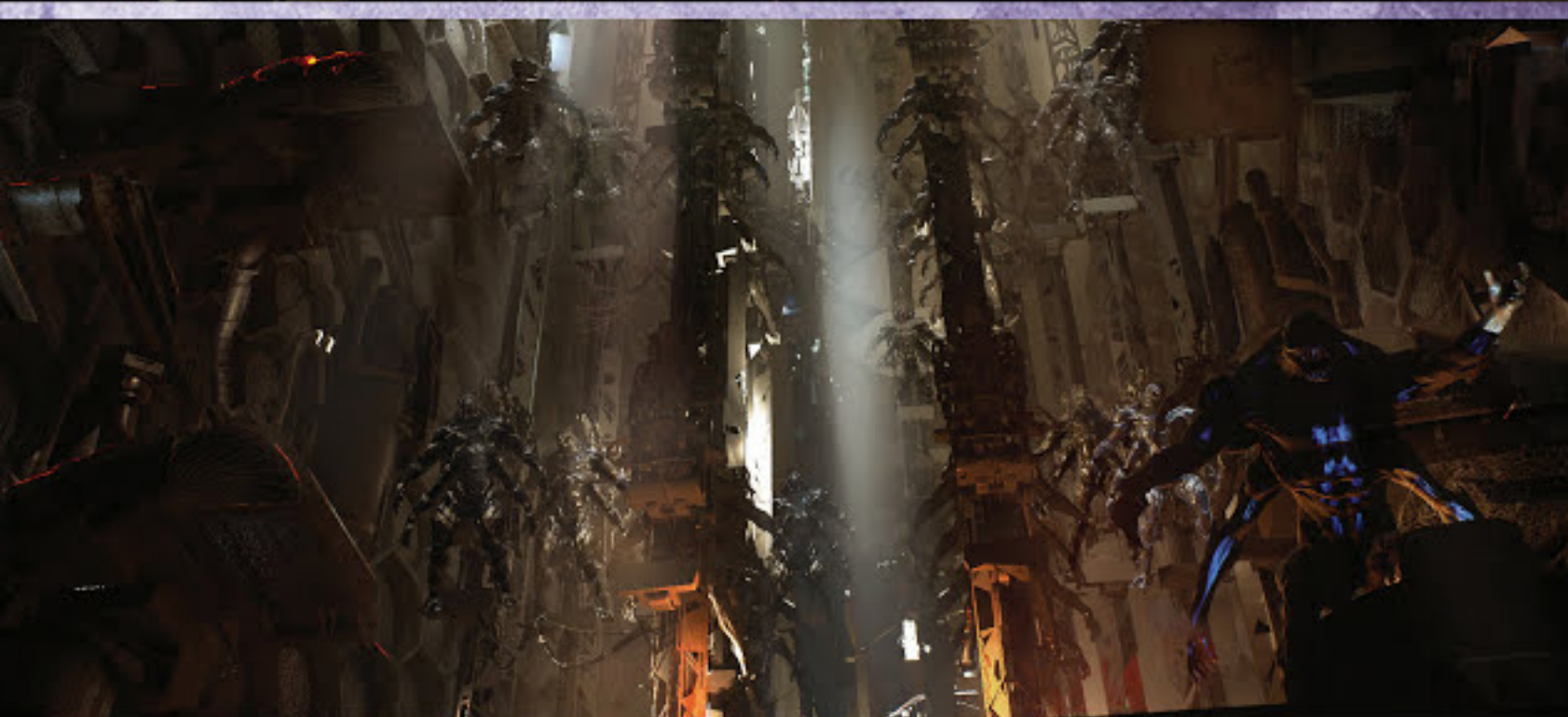


The Drop Ships were designed to hold thousands of Outriders. "We knew that if the interior featured, it would need to have a kind of internal chassis with suspended stations for each Outrider, these being able to absorb the ground impact and all kinds of extremes," Chandler says. "Charlie [Wood] was keen on staying with the idea of a hive and kept with a honeycomb interior that would

harbor thousands of battle-ready Outriders. The initial aim was to allow them to tumble out chaotically and swarm out onto the battlefield. So the main thing was to design something in 3D inside the cavity of the towering architecture. Once opened with a sliding front façade, the Drop Ship would reveal a whole bunch of angry-looking Outriders all eager for a fight!"







AVENGERS: INFINITY WAR

CHANDLER ▲



WEIGHTMAN ▲







"The Thresher is another vehicle the Outriders use. "I like to think that Thanos used this on his farm during his happier days before modifying it to becoming a WMD," Concept Artist Ivan Weightman says. "Charly [Wood] and his team were very clear that it should be something that would be primitive"

and ultimately harrowing if unleashed, it had massive spinning, grinding disks that would obliterate anything in its path. It was fun thinking about how it might practically work, digging into the ground with ploughs, as well as multidirectional disks to stabilize it."



AVENGERS: INFINITY WAR

TOP: HADGREAVES, BOTTOM: CASTRO





HARGREAVES ▲



THOMPSON ▲



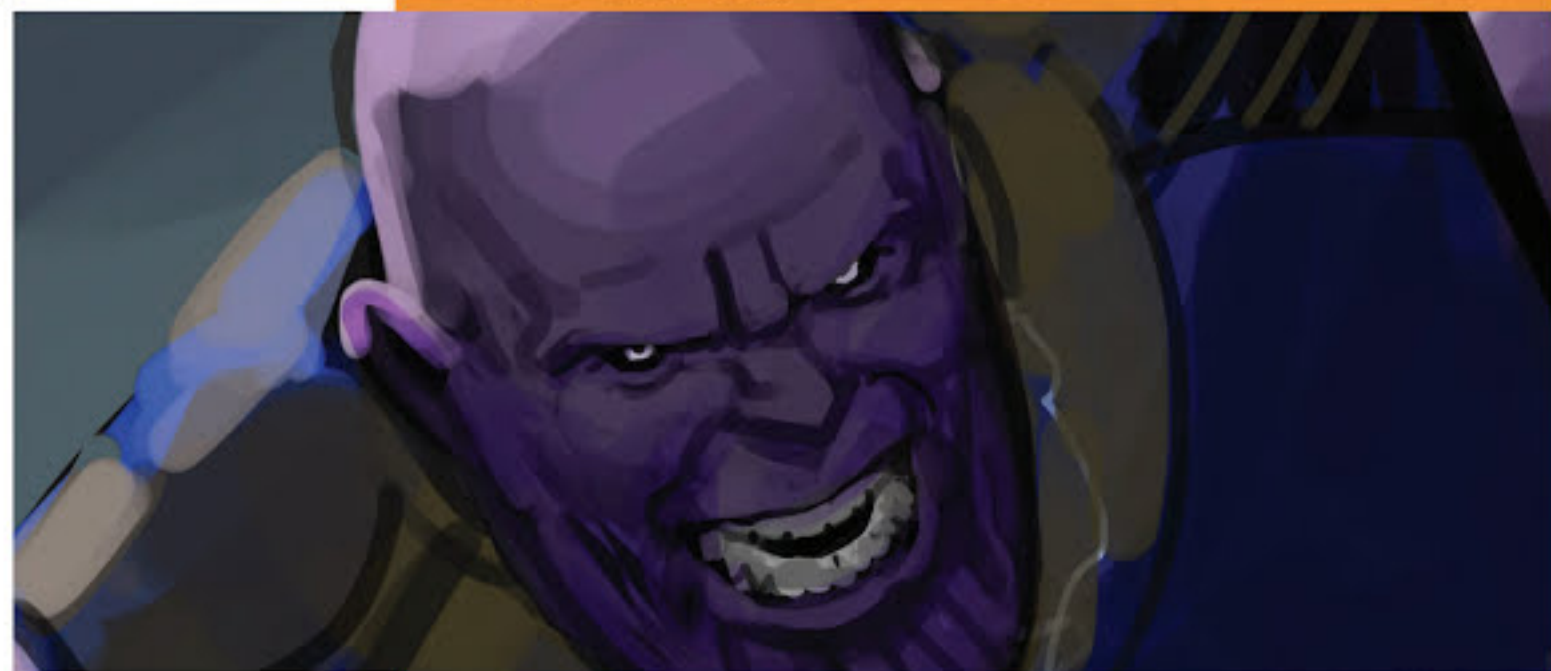
AVENGERS: INFINITY WAR

STAIR ▲

"When Thanos shows up, we really wanted to make this the most powerful moment ever," Trinh Tran says. "He has now collected five stones. He just defeated our heroes on Titan and has the Time Stone. All that's left is the Mind Stone, which is still in Vision's head. Our heroes think they've won until Thanos arrives. While the rest of our heroes are tackling Thanos one by one to try to stop him, in the background we have Vision with Scarlet Witch, and he's pleading with her to use her power to destroy the Mind Stone so that Thanos won't get his hands on it."

"For a split second we all think that Scarlet Witch is going to be able to do it, and she does. She destroys the stone and it completely blows up and we all think, 'Great. At least Thanos couldn't get his hands on it, but Vision is dead.' However, Thanos has the Time Stone, so the surprising thing is he takes the Gauntlet, turns back time to before Vision is destroyed, grabs the stone out of his head, and drops it in, and Vision is dead again—and Thanos has all six of the stones."





Thanos obtains all the Infinity Stones—and with a snap of his fingers, half the population in the universe perishes. "My favorite part is seeing how invested everyone is in these stories and these characters, to the point of this movie really having affected people," Marvel Studios Head of Visual Development Ryan Meinerding says. "I think that having Thanos win and losing characters that people love, and the shock that went along with that—

especially when Spider-Man went—it was incredible. I'm not saying that it's a treat to participate in something that made people sad, but just to help be part of the MCU that people are so invested in—that they're on this roller coaster of a ride with sort of universe storytelling and seeing how it all plays out and watching those emotional connections pay off—it's something that I would have never thought I would have been able to participate in."







RYAN MEINERDING



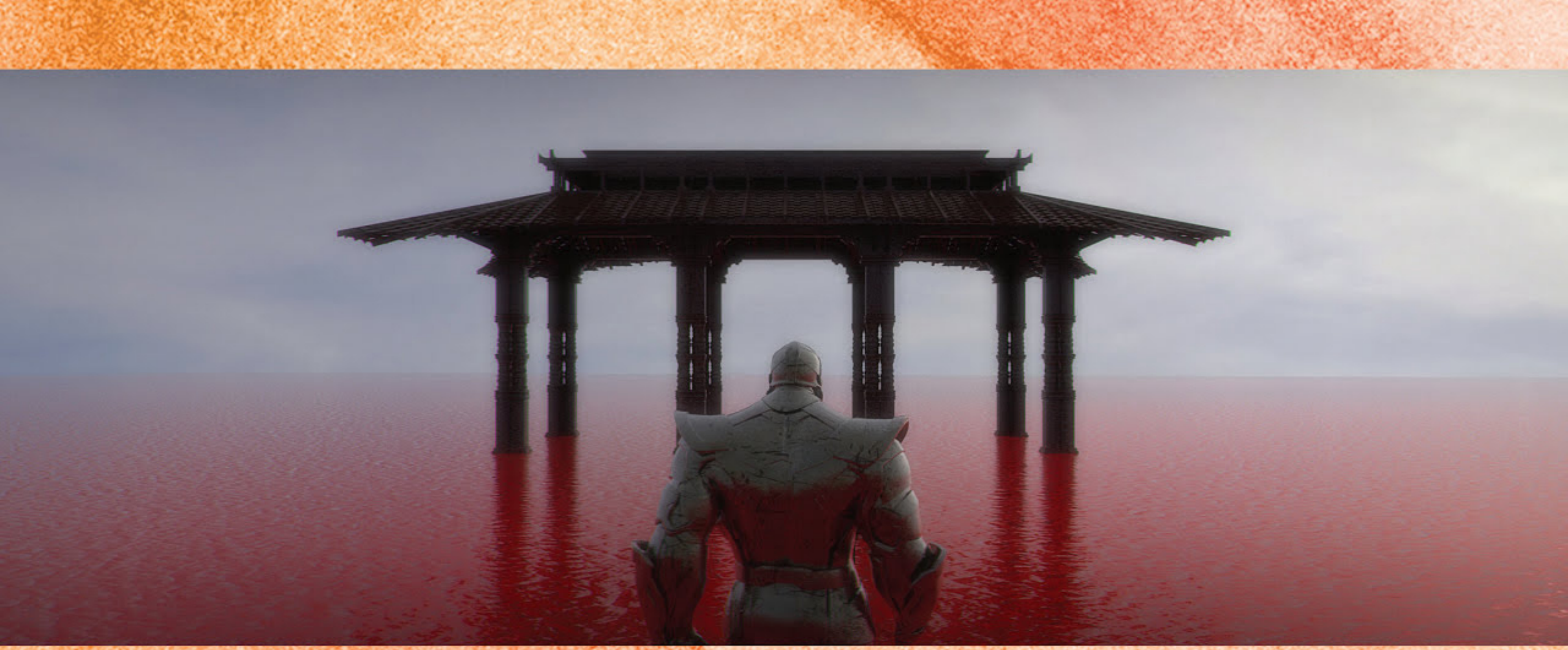
YOUNG GAMORA: Did you do it?

THANOS: Yes

YOUNG GAMORA: What did it cost?

THANOS: ..Everything





CONTRIBUTOR

DIRECTORS ANTHONY and **JOE RUSSO** made their Marvel Cinematic Universe directorial debut with the box-office blockbuster *Captain America: The Winter Soldier*. The film broke the opening record for an April release, earning \$95 million in its first weekend and went on to gross more than \$713 million worldwide. They followed the film with *Captain America: Civil War*, which recorded a \$179 million opening weekend on its way to grossing \$1.15 billion at the worldwide box office. The pair is currently busy editing their directorial effort for the fourth installment of the Avengers franchise set for release on May 6, 2019. The Russo brothers were born a year apart in Cleveland, Ohio, where they grew up on the east side, and graduated from Benedictine High School before embarking on their film careers (Anthony in '88 and Joe in '89). In 1994, they used credit cards and student loans to finance *Pieces*, an experimental comedy about a criminally inclined trio of brothers. They shot the film in and around Cleveland with the help of numerous friends and family. Their gamble paid off when the film screened at both the Slamdance and American Film Institute festivals in 1997, earning Joe a Best Actor award from the latter. By shooting *Arrested Development* on advanced HD cameras and minimizing the need for complex lighting and crews, the brothers not only opened up a whole new world of creative possibilities but provided the style for Mitch Hurwitz's self-conscious, rapid-fire writing. A

significant gamble for all involved, it paid off at that year's Emmy® Awards when Hurwitz won for Best Writing, the Russo brothers won for Best Directing, and *Arrested Development* won for Best Comedy Series. The Russo brothers have also directed numerous pilot episodes across a variety of networks, including *LAX*, *What About Brian*, *Carpoolers*, and *Running Wilde*. The Russo brothers most recently served as executive producers on NBC's *Community* and ABC's *Happy Endings*.

Over the past decade, **PRODUCER AND MARVEL STUDIOS PRESIDENT KEVIN FEIGE** has played an instrumental role in a string of blockbuster feature films adapted from the pages of Marvel comic books. In his current role, Feige oversees all creative aspects of the company's feature film and home entertainment activities. He is currently producing *Captain Marvel* and the fourth Avengers film, which will be in theaters in 2019. In 2018, he produced *Black Panther*, *Avengers: Infinity War*, and *Ant-Man and the Wasp*. In 2017, Feige produced *Thor: Ragnarok*, which grossed \$121 million in its opening weekend and \$306 million internationally; *Guardians of the Galaxy Vol. 2*, which opened with \$145 million and has grossed over \$863.5 million worldwide; and *Spider-Man: Homecoming*, which has garnered over \$879 million worldwide to-date. In 2016, Feige produced *Captain America: Civil War*, which grossed \$1 billion in global box office

and was the year's highest grossing film, and *Doctor Strange*, which grossed more than \$600 million worldwide. His previous producing credits for Marvel include *Iron Man 3*, *Marvel's The Avengers*, *Ant-Man*, *Avengers: Age of Ultron*, *Guardians of the Galaxy*, *Captain America: The Winter Soldier*, *Thor: The Dark World*, *Thor*, *Captain America: The First Avenger*, *Iron Man 2*, and *Iron Man*.

EXECUTIVE PRODUCER AND MARVEL STUDIOS CO-PRESIDENT LOUIS D'ESPOSITO served as executive producer on the blockbuster hits *Iron Man*, *Iron Man 2*, *Thor*, *Captain America: The First Avenger*, *Marvel's The Avengers*, *Iron Man 3*, *Thor: The Dark World*, *Captain America: The Winter Soldier*, *Guardians of the Galaxy*, *Captain America: Civil War*, *Avengers: Age of Ultron*, *Ant-Man*, *Doctor Strange*, and most recently *Guardians of the Galaxy Vol. 2*, *Spider-Man: Homecoming*, *Thor: Ragnarok*, *Black Panther*, *Avengers: Infinity War*, and *Ant-Man and the Wasp*. He is currently working on the highly anticipated film *Captain Marvel*, as well as collaborating with Marvel Studios President Kevin Feige to build the future Marvel slate. As co-president of the studio and executive producer on all Marvel films, D'Esposito balances running the studio with overseeing each film from its development stage to distribution. In addition to executive-producing Marvel Studios' films, D'Esposito directed the Marvel One-Shot *Item 47*, which

BIOGRAPHIES

made its debut to fans at the 2012 San Diego Comic-Con International and was featured again at the LA Shorts Fest in September 2012. The project was released as an added feature on the *Marvel's The Avengers* Blu-ray disc. D'Esposito also directed the second Marvel One-Shot *Agent Carter*, starring Hayley Atwell, which premiered at the 2013 San Diego Comic-Con to critical praise from press and fans and is an added feature on the *Iron Man 3* Blu-ray disc. The One-Shot's popularity led to development of the TV series *Marvel's Agent Carter*. D'Esposito began his tenure at Marvel Studios in 2006. Prior to Marvel, D'Esposito's executive-producing credits include the 2006 hit film *The Pursuit of Happyness*, starring Will Smith; *Zathura: A Space Adventure*; and the 2003 hit *S.W.A.T.*, starring Samuel L. Jackson and Colin Farrell.

Marvel Studios **EXECUTIVE VICE PRESIDENT OF PHYSICAL PRODUCTION**

VICTORIA ALONSO most recently served as executive producer for Jon Watts' *Spider-Man: Homecoming* and Taika Waititi's *Thor: Ragnarok*. In her executive role, she oversees postproduction and visual effects for the studio slate. She executive-produced James Gunn's *Guardians of the Galaxy Vol. 2*, Scott Derrickson's *Doctor Strange*, Joe and Anthony Russo's *Captain America: Civil War*, Peyton Reed's *Ant-Man*, Joss Whedon's *Avengers: Age of Ultron*, James Gunn's *Guardians of the Galaxy*, Joe and Anthony

Russo's *Captain America: The Winter Soldier*, Alan Taylor's *Thor: The Dark World*, Shane Black's *Iron Man 3*, and Joss Whedon's *Marvel's The Avengers*. She co-produced Jon Favreau's *Iron Man* and *Iron Man 2*, Kenneth Branagh's *Thor*, and Joe Johnston's *Captain America: The First Avenger*. Alonso's career began at the nascency of the visual-effects industry, when she served as a commercial VFX producer. From there, she VFX-produced numerous feature films, working with such directors as Ridley Scott (*Kingdom of Heaven*), Tim Burton (*Big Fish*), and Andrew Adamson (*Shrek*), to name a few. Throughout the years, her dedication to the industry has been admired and her achievements recognized. In 2015, Alonso was an honoree of the New York Women in Film & Television's Muse Award for Outstanding Vision and Achievement. In January 2017, she received the Advanced Imaging Society's Harold Lloyd Award.

EXECUTIVE PRODUCER MICHAEL GRILLO

has enjoyed a successful career in filmmaking as a producer, studio production executive, and first assistant director. Previously for Marvel Studios, Grillo executive-produced *Ant-Man* and *Captain America: The Winter Soldier*. Grillo served as a producer on the Academy Award®-nominated film *The Accidental Tourist*, as well as *The Trigger Effect*, *Grand Canyon*, and *Defending Your Life*. He also served as executive producer on the films *The Amazing Spider-Man*, *The Green*

Hornet, *The Uninvited*, *The Peacemaker*, *Wyatt Earp*, *I Love You to Death*, and *Silverado*. Grillo also served as head of feature production at DreamWorks, where he oversaw the films *The Terminal*, *EuroTrip*, *Head of State*, *Catch Me If You Can*, *The Ring*, and *Road to Perdition*. Grillo started his career as an assistant director, and his credits include an impressive list of films, including *The Deer Hunter*, *Irreconcilable Differences*, *In the Line of Fire*, *Heaven's Gate*, *Fun with Dick and Jane*, *Young Frankenstein*, and *The Towering Inferno*.

PRODUCTION DESIGNER CHARLES WOOD

began his entertainment industry career in 1991 as a visual effects art director, working on such projects as Andrew Davis' *The Fugitive* and *Under Siege*, Sam Raimi's *Army of Darkness*, and Peter Weir's *Fearless*. Segueing to design work, he has since collaborated on projects ranging from big studio movies to independent films. His most recent credits include Marvel Studios' *Doctor Strange*, *Avengers: Age of Ultron*, *Guardians of the Galaxy*, and *Thor: The Dark World*; Jonathan Liebesman's *Wrath of the Titans*, Joe Carnahan's *The A-Team*, Andy Tennant's *Fool's Gold*, Michael Apted's *Amazing Grace*, and Tony Bill's *Flyboys*. Earlier credits include Peter Howitt's *Laws of Attraction*, F. Gary Gray's *The Italian Job*, and Stephen Kay's *Get Carter*. Wood earned an Emmy® Award nomination in 2000 for the television movie *Geppetto* and a 2007 Satellite Award nomination for *Amazing Grace*.









Victoria Alonso
 Bryan Andrews
 Alexis Auditore
 Mitch Bell
 Russell Bobbitt
 Aleksi Briclot
 Wesley Burt
 Roberto F. Castro
 Paul Catling
 Ray Chan
 Paul Chandler
 Bob Cheshire
 Christian Cordella
 Ari Costa
 Matt Delmanowski
 Darrin Denlinger
 Louis D'Esposito
 Fausto De Martini
 Erika Denton
 Digital Domain
 Jon Favreau
 Kevin Feige
 Tim Flattery
 Anthony Francisco
 Rodney Fuentebella
 Adi Granov
 David Grant
 Michael Grillo
 James Gunn
 Sean Hargreaves
 Todd Harris
 Tim Hill
 Elissa Hunter
 Ian Joyner
 Chris Kesler
 Jack Kirby
 Fritz Lang
 Percival Lanuza
 Jeremy Latcham
 Stan Lee
 Legacy Effects
 Susana Lou
 Judianna Makovsky
 Alex Mandradjiev

Jerad Marantz
 Christopher Markus
 Stephen McFeely
 Randy McGowan
 Ryan Meinerding
 Method Studios
 Josh Nizzi
 Karla Ortiz
 Andy Park
 Bryan Parker
 Avia Perez
 Will Corona Pilgrim
 Jacque Porte
 Ryan Potter
 Oliver Pron
 Andrew Reeder
 Adam Ross
 Eleni Roussos
 Anthony Russo
 Joe Russo
 Phil Saunders
 Alex Scharf
 Stephen Schirle
 Constantine Sekeris
 John Staub
 Tully Summers
 Justin Sweet
 Jackson Sze
 Pete Thompson
 Trinh Tran
 Jen Underdahl
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 Ivan Weightman
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 Charlie Wood
 Kristin Zelazko

